

Saturday 28 March 2015

# Amateur Photographer



**Leica M-A test**  
Back to basics with a **film** camera  
that doesn't even have a lightmeter

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## Using flash for wildlife

How **five top photographers** take  
their **wildlife shots** to the next level

## Rescued **film**

Meet the man who  
finds lost, exposed,  
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THERE is an undercurrent of nostalgia in several of this week's features. Matt Emmett's intriguing images of industrial ruins (pages 20-24) offer

remarkable glimpses into the decline of once mighty and powerful structures that have been abandoned and left to the ravages of time.

Levi Bettwieser spends his free time developing rolls of film left in old cameras, then prints the images and publishes them on his

website, like the 'lost' and 'found' postcards in a newsagent's window. Who are the people in the images? Are they still around and, if so, do they recall those frozen moments in time? Did they miss the photos?

Finally, we review a camera with its heart very much in the past. The Leica M-A harks back to the days before automation and batteries. Is it a world you could ever go back to? Find out how we fared on pages 48-53.

**Nigel Atherton, editor**

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## ONLINE PICTURE OF THE WEEK



© JON PERRY

### City Fox by Jon Perry

Canon EOS 5D Mark III, 50mm, 1/80sec at f/1.4, ISO 12,800

This shot was taken by AP reader Jon Perry and shows a fearless urban fox eating in a dark corner.

'I left home with only the 50mm f/1.4 lens to force myself not to rely on a zoom,' says Jon.

'I really wanted to capture low light and to enjoy the bokeh of night lights down on

the Thames. The fox was spotted much later on the way home. There's a lesson for you: never put your camera away. Shooting with the 50mm lens gave me the idea of getting very low and very close, entering the fox's perspective. I moved slowly and kept small and low. He was watching me but did not run.'



## Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

**Send us your pictures** If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



© NEIL PORTER

### British triumph

A close-up of a fruit fly (above) has clinched victory for British photographer Neil Porter in a competition organised by the Society of International Nature and Wildlife Photographers. Neil, who also works in IT, used a Canon EOS 650D to fend off more than 660 images to win the Up Close Photographic Competition. Entrants were asked to submit shots of scenery, or animals living in their natural environment. Visit [www.sinwp.com](http://www.sinwp.com) for more details.



### dp3 Quattro

Sigma's dp3 Quattro high-end compact will go on sale this month, priced £899.99. Features include a 50mm f/2.8 lens designed to deliver the 35mm equivalent of a 75mm optic. A 1.2x conversion lens, the FT-1201, will cost £149.99.

### Drone database

Amateur drone users should be compelled to register their device on a database or app as part of new measures to improve drone safety, a House of Lords committee has urged. The committee also supported 'greater police involvement in enforcing existing laws'. Last year, a suspected drone came within 20ft of a plane as it came into land at London's Heathrow Airport.



© SIM DAVY

### RPS glory

The RPS's International Print Exhibition boasts cash prizes and medals. Open to RPS members and non-members, the closing date is 1 June 2015 and the best 100 images will be exhibited at London's Old Truman Brewery in October, before touring the UK. Visit [www.rps-international.org](http://www.rps-international.org).

### Weasel photo inspires a game

The famous weasel riding a woodpecker photo that took the internet by storm has been turned into a game, available via a free mobile app. The maker, 4DX Games, says on its website: 'Weasel Woodpecker lets you experience the awesomeness of landing a weasel on a woodpecker's back and soaring across the skies.' Details from [www.4dxgames.com](http://www.4dxgames.com).



© ELLIOTT ERMITT/MAGNUM PHOTOS

## WEEKEND PROJECT

### Shooting in the rain

When you draw back the curtains and see that it's raining outside, the thought of picking up a camera and heading out might not seem that appealing. However, don't let the weather put you off. There are plenty of subjects you can capture when it's wet, and the rain gives a unique perspective to things that many photographers simply overlook.

For example, landscape images that include foliage, rocks, trees and other plant life become far more tonally rich. Also, in urban scenes the reflections on a cobbled street or road can add much more drama to a particular shot. Most cameras should be fine in light showers, but do be aware that if your camera doesn't have weather sealing then you shouldn't subject it to extreme conditions or heavy showers.

**1** This is the simplest tip – dress accordingly. If you are soaking wet within 10 minutes, you won't be comfortable. Wearing waterproof clothing and a hood will keep you warm and dry.

**2** Try to find some surfaces that are reflective. Reflections add another dimension to an image and can transform a regular dull street scene into a glowing one with the help of a little rain.

# BIG picture

London's Beetles +  
Huxley gallery celebrates  
Magnum's Elliott Erwitt

◀ Timed to coincide with his receipt of the Outstanding Contribution to Photography award by the World Photography Organisation, Magnum photographer Elliott Erwitt is given a double exhibition of platinum prints at London's Beetles & Huxley gallery. The exhibition will be the first opportunity in the UK to view large-format platinum prints of Erwitt's most celebrated photographs. The Elliott Erwitt: Double Platinum exhibition includes examples of Erwitt's most recognised street photographs and portraits. Here we see one of his many celebrated images of actress Marilyn Monroe, captured on set and at home, taken throughout the 1950s and '60s. The show runs from 28 April-27 May. Visit [www.beetlesandhuxley.com](http://www.beetlesandhuxley.com) for details.

## Words & numbers

*The capacity  
for delight is the  
gift of paying  
attention*

Julia Margaret Cameron  
British photographer  
(1815-1879)

# 70

Number of international  
photo galleries expected to  
take part in Photo London,  
which takes place at  
Somerset House from  
21-24 May



**3** Experiment with shutter speeds to try to capture raindrops. By adjusting the shutter speed, you will be able to capture the shot with a misty fog effect, sharp water drops or blurred raindrops.

**4** Try to capture the atmosphere of the rain, such as someone trying to avoid getting wet or struggling with an umbrella.

Try to capture the  
atmosphere of the rain  
— such as these birds on  
the end of a fishing rod



© CALLUM MCINERNEY-PALEY

Some wrongly accused  
Steve Houghton of  
faking his shot, taken  
at Rutland Water

© FOURWINGS WILDLIFE IMAGING 2015



# Amateur captures stunning 'starling-shaped' formation

**AN AMATEUR** photographer from Leicestershire says he's been stunned by the reaction to his photo of a bird formation – taken handheld – since he sent it to the BBC's *East Midlands Today* programme recently.

It's an image that any professional wildlife photographer would be thrilled to have captured, let alone a self-taught amateur who has never taken a photography course in his life.

Such is the apparent incredulity over Steve Houghton's amazing

photograph of the 'starling-shaped' murmuration taken at Rutland Water earlier this month, that Steve says some 'keyboard warriors' immediately turned to social media to dismiss it as a fake.

'I still don't use Photoshop. It was a genuine image,' Steve told *Amateur Photographer*. 'It was a case of "right place, right time". People who know me more, knew it was genuine.'

To silence critics, Steve was forced to reveal other images he had taken in the same sequence and upload them to Facebook.

The enthusiast, who lives in Thorpe Satchville, explained that he captured the moment using his Canon EOS 700D and Canon 17-40mm f/4L lens – without a tripod.

To garner interest in his picture, Steve first uploaded it to Flickr and tweeted the link, before sending it to the BBC.

The exposure he used was 1/200sec at f/4 and ISO 400.

Steve, an AP reader, had been at Rutland Water hoping to photograph a sunset.

He processed the raw files using Canon DPP software, adjusted the exposure by 1/3 stop and carried out some image sharpening.

Steve, whose 25-year passion for photography also includes aviation

images, said he was shocked when he realised what he had captured.

'I've been absolutely staggered by the amount of interest in it,' said the 49-year-old, who is now hoping to make some money from the shot.

'I've got photo agencies contacting me left, right and centre.'

Steve believes that a technique he uses when photographing planes helped him capture the moment.

'I've got very used to panning fast jets and I'm certain that this skill helped capture the image of the murmuration,' he said.

Steve works as a civil servant and has recently started to 'dabble with landscapes'.

He says he learns ways to improve his photography by taking lots of pictures and reading feedback of his efforts on the internet.

Asked whether his success has made him consider turning professional, he replied: 'Well, in a perfect world I would love photography to be my job.'

Steve revealed that he has only ever sold one photo – an image of a dragonfly, taken nine years ago. However, that all seems certain to change after his latest effort.

You can see more of Steve's work at [www.flickr.com/photos/104028235@N05](http://www.flickr.com/photos/104028235@N05).



How The Guardian website reported the news

## Editor warned over tripod use

**ALAN** Rusbridger, editor of *The Guardian*, has been handed a written warning over tripod use on London's Hampstead Heath under a 1932 bylaw banning 'photographic stand apparatus'.

Rusbridger was with photographer David Levene who was taking pictures for a news article.

Trouble reportedly started when a jogger objected to Rusbridger taking a picture using his iPhone. Rusbridger said he was 'disinclined' to delete it and, soon after, two policemen arrived in response to a complaint.

'I said I was pretty confident it wasn't an offence to use an iPhone in a public place. But I was informed it was an offence to use a tripod on Hampstead Heath.'



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In a bid to prove the image was real, Steve revealed other shots in the burst



Olympus claims that the SH-2 copes well with fireworks

# Olympus Stylus SH-2 compact hits shelves

**THE OLYMPUS Stylus SH-2** has arrived with a night-shooting mode and image stabilisation. Olympus says the SH-2 is meant for shooting subjects that a smartphone would struggle with, such as fireworks and star trails. Sporting a 24x wideangle optical zoom and a retro-style casing, the SH-2 borrows a number of features from

its higher-end cousins – most notably the five-axis optical image stabilisation system designed to cut blur caused by camera shake. The SH-2's nightscape mode automatically turns off the flash and allows the camera to 'focus quickly on a point of light against a dark backdrop'. There's also a telephoto macro mode for extreme close-ups.

The SH-2 has built-in Wi-Fi, allowing for transfer of images to a smartphone for sharing, as well as remote control of settings. It can shoot video in high-speed movie mode to enable super-slow-motion playback and can also stream a live recording to a full HD TV. The Olympus Stylus SH-2 is due out by the time you read this, priced £249.99.

## Clock Tower Cameras celebrates its 20th birthday with special offer for AP readers

**BRIGHTON'S Clock Tower Cameras** is celebrating its 20th birthday this month with some exclusive offers for AP readers. The small corner shop, which is based in the bohemian North Laine district, specialises in pre-owned cameras and lenses, and new accessories. Manager Paul Wrede puts Clock Tower's success down to a number of factors: 'We've been cautious, stuck to our core values and grown organically, through word of mouth,' he says. 'We're also lucky being in Brighton. With two universities, lots of arts and media students, plus dozens of language schools, there are a lot of young people here who can't afford the latest DSLRs. There's also a big alternative, retro culture, all of which makes for a thriving pre-owned market,' he adds. Clock Tower has also retained a loyal base of film users and continues to stock



Clock Tower's Paul Wrede and Eddy Iwanczuk outside their Brighton shop

a wide range. 'Film sales are increasing, especially among the young, while we're also seeing increased demand for medium-format cameras,' he says. To celebrate its 20th birthday, Clock Tower Cameras is offering 20% off a wide range of its used stock exclusively to AP readers, plus a special Manfrotto bag and tripod deal. Turn to page 75 for details.

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



DERBY

### FORMAT: Power's Practice

Mark Power will be presenting a talk on his career at Magnum and his life in photography as a part of Photoforum next week. It's sure to be an edifying evening, so book early. Thursday 9 April, [www.formatfestival.com/events/format-photoforum-mark-power](http://www.formatfestival.com/events/format-photoforum-mark-power)



BRISTOL

© CHUCK EAST

### Beyond Dreams

Chuck East's enchanting images of butterflies are on display at the Grant Bradley Gallery. Delicate, haunting allegories to the beauty and fragility of nature, they are well worth catching. 4 April-2 May, [www.grantbradleygallery.co.uk](http://www.grantbradleygallery.co.uk)



EVERYWHERE

© JILL FLETCHER

### Enter APOTY

Time is ticking to get your entries in for Astronomy Photographer of the Year, so keep watching the skies. Remember, there's a prize on offer for the best newcomer, so this is a perfect chance to try a new kind of photography. Closing date 16 April, [www.rmg.co.uk](http://www.rmg.co.uk)

## London Veil | Paris Veil | NYC Veil



LONDON

© SARA SHAMSAVARI

Artist Sara Shamsavari shines a light on young Muslim women in urban spaces for Southbank's Women of the World Festival at the Royal Festival Hall, showing how each one expresses her individual identity through the wearing of the hijab. Until 29 March, [www.southbankcentre.co.uk/whats-on/london-veil-paris-veil-nyc-veil-725](http://www.southbankcentre.co.uk/whats-on/london-veil-paris-veil-nyc-veil-725)

### IGPOTY exhibition

The stunning images from this year's International Garden Photographer of the Year competition are still on show at Kew Gardens. Inspire yourself in the morning, then get some great shots of your own in the afternoon – sounds like a perfect day! Until 5 April, [www.kew.org](http://www.kew.org); [www.igpoty.com](http://www.igpoty.com)



SURREY

© MAGNOLIA WASTICER

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



# Viewpoint Lars Rehm

Smart lenses that attach to your mobile phone seem, at first glance, to offer plenty of benefits. However, in reality, these systems have some serious limitations

Digital camera sales have been in steady decline for years, while smartphone figures have gone through the roof – and continue to grow. So it's hardly surprising that camera manufacturers have been eyeing the mobile-device market and considering ways they can grab a piece of the action.

One idea they've launched is a smart lens that attaches to your mobile. Sony, Kodak and, more recently, Olympus have launched such devices and they all follow a very similar concept. Smart lenses (like the Sony QX1, below) connect to the smartphone via Wi-Fi and/or NFC and use imaging sensors, lenses or lens mounts and other components of existing conventional digital cameras. However, apart from a shutter button, they offer very few external controls and no screen. Instead, the connected smartphone's display is used for framing, image review and camera control. The idea is that the smart lens's larger sensor, superior lens and flash allow for better results than your smartphone's built-in camera. Additionally, images can be edited and processed directly on the smartphone.

This is great in theory, but in practice the concept is a little less convincing. Depending on the size of your phone, attaching a smart lens creates a combo with dimensions close to a mirrorless system camera or small DSLR. It also feels quite unbalanced in your hands and is definitely not something to carry at all times. With the smart lens attached, making a phone call is awkward and it doesn't help that

removing and reattaching the device can be fiddly.

Touchscreen control is the concept's second major drawback. Controlling a smartphone OS via touch display works well, but a camera without any physical buttons or dials is less than ideal. Camera apps offer user interfaces that work well with the relatively simple smartphone cameras, but once zoom, apertures and other manual settings come into play, a

**'Controlling a camera without any physical buttons or dials is less than ideal'**



pure touch-interface reaches its limits. A noticeable Wi-Fi-related delay each time you move the virtual zoom lever or press a soft button further contributes to a suboptimal user experience.

Don't get me wrong, I love a new gadget as much as the next guy, but in their current development state smart lenses seem very much like a solution looking for a problem. It doesn't help that in many cases their pricing is not far off conventional cameras with similar specifications.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPR's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit [www.larsrehm.com](http://www.larsrehm.com) or follow him on Twitter @larsrehm

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

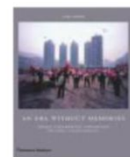
## New Books

The latest and best books from the world of photography. By Oliver Atwell



### An Era Without Memories

by Jiang Jiehong, Thames & Hudson, £29.95, hardback, 192 pages, ISBN 9-780-50054-443-3



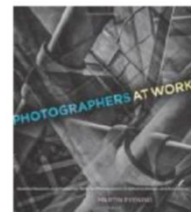
ANYONE who lives in a major city will know the familiar sight of looking out over the observable landscape and spotting innumerable cranes rising like alien war machines. This is perhaps no more apparent than in China, a

country afflicted with an almost Sisyphean mindset regarding its infrastructure and relentless urbanisation. This beautifully produced book addresses this widespread destruction and reconstruction.

More than 130 images, taken by 30 practitioners, showcase the art world's response to China's urbanisation, with each artist using a variety of mixed media to deliver their message. Documentary, digital manipulation, installations and breathtaking panoramas all come together to offer a thorough, although constantly fluctuating, view of modern-day China. ★★★★★

### Photographers At Work

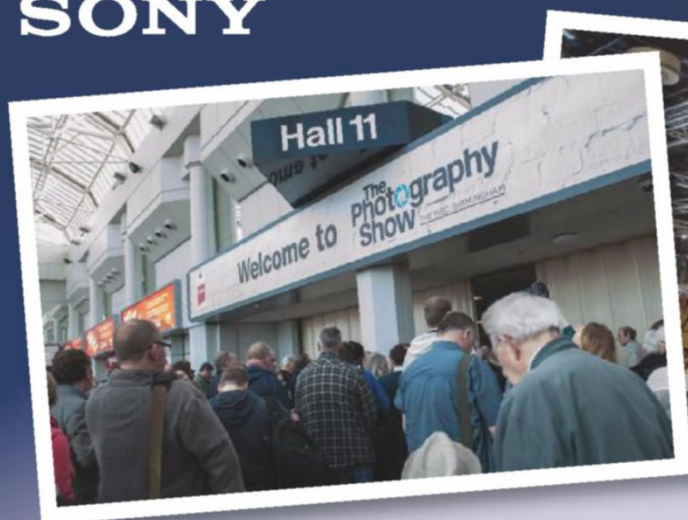
by Martin Evening, New Riders, £27.99, paperback, 302 pages, ISBN 9-780-32199-414-1



THERE'S much more to being a professional photographer than making technically accomplished images, says AP regular and Photoshop guru Martin Evening in this new book. A successful career is structured around building relationships with your

clients, understanding the industry, possessing a good grasp of finances and getting comfortable in both the studio and on location.

As well as delivering his own nuggets of wisdom, Evening also takes the time to interview a variety of professional photographers, all of whom understand the ups and downs of making it on your own. If you're looking to make your mark in the world of professional photography, this is a book that requires careful study. ★★★★★



# Sony at The Photography Show

On 21-24 March, Sony will be exhibiting at **The Photography Show**, at the NEC in Birmingham. **Richard Sibley** finds out what will be on show

If you have wanted to try out the Sony Alpha 7 II, or the new Zeiss Distagon T\* FE 35mm f/1.4 lens, then there is no better place than the Sony stand at The Photography Show.

Held at the NEC in Birmingham from 21-24 March, the Sony stand will be packed with the latest cameras, lenses and accessories, and will be staffed by a knowledgeable team of Sony experts. If you want to know more about a particular camera

or feature, or ask a question about a lens or accessory, head on over and they will be only too happy to help. And if you are looking to purchase a Sony camera, then London Camera Exchange and CameraWorld will also be at the show.

If you can't make it, don't forget that all Alpha Centre of Excellence stores have knowledgeable staff on hand to make sure you get the perfect Sony camera for your needs.


## Experience the Alpha 7 II


Visit Sony on stand D71 to get hands on with the latest addition to the award-winning Sony Alpha 7 series

THE SONY team will be running a series of seminars during the show specifically about the Alpha 7 series. The seminars are free of charge if you have a show ticket. Head over to Piazza Suite 4 to find out more. The



following seminars are scheduled:  
Saturday 21 March – 1.45pm-2.30pm  
Sunday 22 March – 12.30pm-1.15pm  
Monday 23 March – 4.15pm-5pm  
Tuesday 24 March – 2pm-2.45pm





### Andrew Scriven

There will also be an opportunity to hear from world-renowned wildlife photographer and Sony Imaging Ambassador Andrew Scriven on the Streetscape stage, where you will be inspired by his seminar, 'Erasing the fear to see we are all connected'.

Monday 23 March – 2pm-2.30pm  
Tuesday 24 March – 3pm-3.30pm  
**For more details visit [www.sony.co.uk](http://www.sony.co.uk)**

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Devon Camera Centre.....Exeter  
Digital Depot.....Stevenage  
Great Western Cameras.....Swindon

Harrisons.....Sheffield  
London Camera Exchange.....Bristol (Horsefair)  
London Camera Exchange.....Chester  
London Camera Exchange.....Chesterfield  
London Camera Exchange.....Colchester  
London Camera Exchange.....Leamington Spa  
London Camera Exchange.....Manchester  
London Camera Exchange.....Southampton High Street  
Pantiles Cameras.....Tunbridge Wells  
Park Cameras.....Burgess Hill

Peter Rogers.....Stafford  
Photo Express.....Ulverston  
TCR Sony Centre.....London  
UK Digital Ltd.....Clitheroe  
Warehouse Express.....Norwich  
Wilkinson Cameras.....Preston  
Wilkinson Cameras.....Southport  
York Camera Mart.....York

# Wild light

Five award-winning wildlife photographers reveal how using flash helped them get a unique perspective on their subject

**T**he Wildlife Photographer of the Year 2014 competition and exhibition is packed with stunning wildlife imagery. But look at little closer and you'll notice that many of the winning photographers and finalists are choosing to use flash in a number of creative ways to achieve distinctive images. These photographs would be impossible to capture with just ambient light, and the flash helps produce unique images in their own right. To find out how some of these award-winning images were achieved, we delve into a few of the stories and set-ups behind a selection of these stunning photographs.

## Wildlife Photographer of the Year

Wildlife Photographer of the Year is co-owned by the Natural History Museum and BBC Worldwide. To see more of these stunning images, visit [www.nhm.ac.uk](http://www.nhm.ac.uk). An exhibition of 100 finalists is currently on display until 30 August at the Natural History Museum in London.

## Herons in time and space

**Bence Máté** Winner – Birds

➤ Dedication and a little ingenuity helped Bence capture this striking shot that combined exposures for both natural and artificial light in one single file. This allowed him to illuminate the herons in the foreground with a burst of flash, while the stars behind were exposed correctly with a longer exposure. Not only that, but Bence also wanted to get both the herons and stars in focus as well, meaning that focus would have to shift in the exposure.

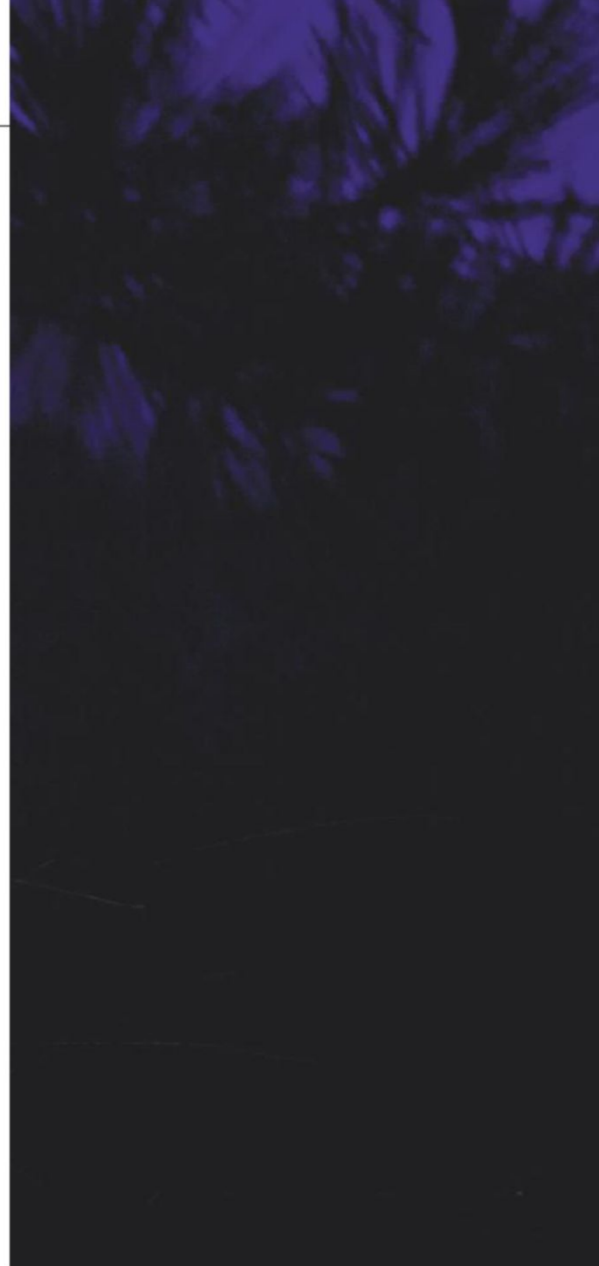
With such a specific image in mind, Bence had to solve various technical challenges, as well as the fact that the slightest sound would have scared the shy grey herons off, before he got a chance to fire the first shot. This meant developing two timing devices for the camera to execute the single exposure shot he was after: one to move the focus from the foreground (herons) to the background (stars) and the other adjusting the aperture, shifting it from f/10 for the flash exposure to f/2.8 for the ambient

exposure. Shooting overlooking Lake Csaj in Kiskunság National Park, Hungary, it took 74 nights nestled in a hide before Bence found the right conditions.

The surface of the lake was still and reflected the stars – just as he wanted – while the sky was clear and moonless. It was just after midnight when the seven stars of the Plough, part of the Ursa Major constellation, slid into the exact position Bence had envisioned – over the glow of the distant town. He then fired the shot.

Using four remotely fired flashguns, Bence managed to capture both the stars and the herons in focus. The secondary ambient exposure for the stars also resulted in traces of the birds' movements, leaving ghostly impressions against the sky and a creating a picture Bence had planned for several years. His patience was well rewarded.

**Nikon D800, Sigma 15mm, 1sec at f/10 (flash exposure), 31secs at f/2.8 (ambient exposure), ISO 2000, four flashguns, tripod, hide**



© BENCE MÁTÉ/WILDLIFE PHOTOGRAPHER OF THE YEAR 2014



© ALEX BADAIEV/WILDLIFE PHOTOGRAPHER OF THE YEAR 2014



## The mouse, the moon and the mosquito

**Alex Badyaev** Winner – Mammals

⤴ Alex had spotted a giant puffball near his home that had started to inflate. Over time, he noticed curious squirrels, chipmunks and mice exploring this strange new object that had appeared in their territory. This constant stream of interest led to the virgin-white surface of the mushroom being covered with hundreds of tiny prints. As he walked past it every day in Blackfoot Valley, western Montana in the USA, Alex could see that the puffball was becoming a hive of activity.

It was by happy coincidence that both the puffball and the moon reached their full size at the same time. Noticing this perfect photographic opportunity prompted Alex to return with his camera gear and set up his shot. Lying patiently on the ground for a few hours, as the moon rose above him he was entertained by the activity of dozens of small animals exploring the puffball. He noticed the

most frequent visitors were deer mice, which would scamper across the puffball, occasionally stopping to check their surroundings before moving on.

With this shot, Alex wanted to retain the sense of place in the scene and maintain the unique atmosphere in front of him. To this end, he chose to bring in just a single flashgun to add a gentle pulse of light to the ambient scene. To work with the position of the moon, Alex opted to place the flash in front of the puffball so it was just out of sight, and raised the head upwards. Then, when a deer mouse appeared and paused for a moment to investigate the persistent mosquito buzzing in front of him, the flash gently backlit the mouse, the mosquito and the mushroom to provide the perfect midnight puffball scene.

**Canon EOS-1D Mark IV, Canon 24-105mm, 1/125sec at f/14, ISO 250, 430EX II flash**



© GREG DU TOIT/WILDLIFE PHOTOGRAPHER OF THE YEAR 2014

## Night of the pelicans

**Greg du Toit**  
Finalist – Birds

After his ageing 1976 Nissan Patrol broke down, Greg found himself stranded alone on the edge of Kenya's Lake Nakuru. With night closing in, he decided to take advantage of the superb photo opportunities presenting themselves.

With a view of around 200 great white pelicans settling to roost, Greg got down low to get an eye-level view of the birds at the lake's edge, while staying alert for emerging hippos. Choosing a long exposure to capture the atmosphere of this twilight hour, he composed his shot and waited for a pelican to fly in.

Looking down the valley he could see one of the last stragglers coming into view. With about three seconds before it came into the frame, Greg tripped the shutter. The burst from his flashgun was just powerful enough to create a ghostly impression as the bird came into roost, complemented by the last ambient light reflecting off the rift valley wall behind.

**Nikon D3S, Nikon 80-400mm, 3secs at f/16, ISO 200, SB-800 flash**

## Feral spirits

**Sam Hobson** Finalist – Birds

Ring-necked parakeets, an Afro-Asian species, are now well established in the wild in Britain after captive birds escaped or were deliberately released. These colourful parakeets thrive in certain areas of the country, perhaps most notably in South London.

Winter can be a particularly prolific time for parakeets, with roosts containing huge numbers – up to 5,000 birds in some cases – matched by a loud cacophony that heralds their arrival. Sam wanted to capture this roosting spectacle and after checking out several spots chose this London cemetery, where there was a constant stream of arrivals in groups of 20

to 30, loudly squawking their way past as dusk fell.

Studying their flight paths, Sam set up his kit and experimented with various techniques. With the swathes of birds flying low and close to him, he opted for a wideangle lens and set his flash mode to rear curtain sync, so that when the parakeets flew past he'd fire the shutter. An exposure of 1/30sec was enough to introduce movement, while the burst of flash at the end of the exposure would create the ghostly trails. Had the camera remained in front curtain mode it would have resulted in the birds appearing to fly backwards, but instead Sam conveyed the essence of these cemetery-dwelling, eye-catching aliens in the English urban landscape.

**Nikon D7000, Nikon 17-35mm, 1/30sec at f/6.3, ISO 800, SB-800 flash, PocketWizard Plus III remote release, tripod**



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Jan's shot of sword-billed and collared Inca hummingbirds was a finalist in the Wildlife Photographer of the Year competition 2014

## Touché

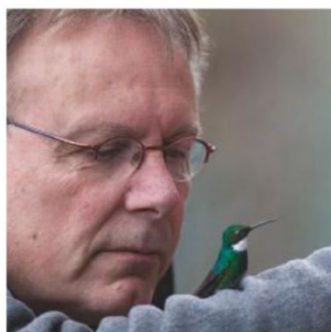
**Jan van der Greef** explains how multiple flashguns allowed him to capture his striking image

**H**ummingbirds became a special focus for me when I stayed for five days among these amazing birds in Brazil. Over time, I was accepted as part of their environment, to such a point that they began to rest on my head, ear and arm. This allowed me to make images with a 100mm macro lens, while the hummingbirds were feeding on a flower.

I became fascinated by the characteristics of these amazing birds, with wings beating at an incredible 200 beats per second, which would require an exposure time of 1/10,000sec or faster to freeze the action.

Ecuador is a hummingbird

paradise and on a recent trip there I decided to capture these magnificent creatures using high-speed flash photography. I studied hummingbirds and their energy management at different altitudes in the Andes and focused on two particularly attractive



Understanding your subject is a must



### Jan van der Greef

Jan van der Greef is an internationally acclaimed nature photographer. His latest book, *Reflections of the Inner Self: Dreams and Visions of Nature* shows his signature in photography, capturing emotions and the essence of nature. [www.janvandergreef.com](http://www.janvandergreef.com)

members of the diverse hummingbird family: the booted racket-tail hummingbird and the beautiful sword-billed hummingbird. The latter has an 11cm (4.3in) bill that is designed to reach nectar at the base of an equally long tube-shaped flower. It's the only bird with a bill longer than its body.

### Special focus

Hummingbird behaviour can be divided into two categories: territorial hummingbirds that defend their territory of favourite flowers (and/or feeders); and so-called trap-lining behaviour, in which a bird follows a path to its preferred flowers through the jungle. The sword-billed hummingbird belongs to the latter category and I chose to position myself along the path and wait for the bird to visit its

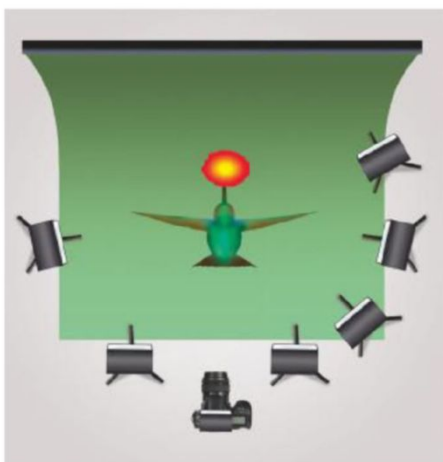
favourite red angel trumpet flower on a bush. This path was close to the lodge I was staying at, and I could see that the sword-billed hummingbird would cross the territory of a fiercely territorial collared Inca hummingbird, which would chase the poor sword-billed bird away when it started to show any interest in the feeders around the lodge. However, once or twice a day the sword-billed hummingbird would use its bill to make a statement to the Inca. That was the moment of interaction I wanted to capture. It happens very fast, but in a well-defined area.

I spent two days with my set-up and had just three opportunities with the desired interaction, with the most dynamic shot becoming a finalist in the Wildlife Photographer of the Year Awards 2014.



## THE SET-UP

TO CAPTURE this interaction, I used six slave flashguns (in this case, some ageing Nikon SB-26 Speedlight flashes) that were all manually set with a power output of 1/64sec. Using such a low power output would mean the flash duration was strongly reduced to the desired exposure time of 1/10,000–1/25,000sec, and by using six flashes enough light is generated to achieve a nice quality of light.



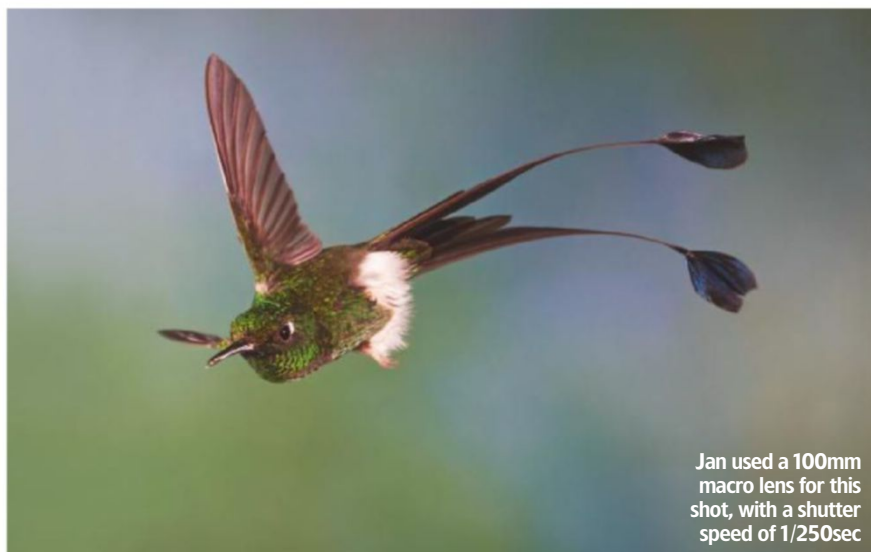
Jan used six Speedlights to illuminate the hummingbird, plus a background to isolate the subject on location

For the camera set-up, a shutter speed of 1/250sec was selected (this is not so relevant, as the exposure is determined by the flashes used) and an aperture of f/16, with the ISO dialled in at 400. This allowed me to obtain a workable depth of field using manual focus in combination with a 300mm f/2.8 lens.

A Canon Speedlite 580EX flash on a Canon EOS-1D Mark IV was used to trigger the slave flashes, with one of the slave flashes aimed at a reflective artificial background. This is typically a printed-out blurred photo to avoid a dark scene and really makes the hummingbirds the focus of the image. Finally, my camera was positioned on a Gitzo tripod equipped with a Wimberley head at a distance of around 2–3 metres.



A 300mm f/2.8 lens was used for this shot, working out at 390mm on the Canon EOS-1D Mark IV



Jan used a 100mm macro lens for this shot, with a shutter speed of 1/250sec

## Top tips

- Make the most out of your trip by studying the target species (behaviour, environment and so on)
- Try to find a bird guide and/or photography guide with local knowledge
- Learn from an experienced photographer already working in the field. I learned the tricks on flash photography for hummingbirds in Ecuador from Nate Chappell
- Make notes on the behaviour of the various birds and the time they show up, especially for trap-liner hummingbirds, so you can take a rest every now and then without losing the moment
- Remember that heavy rain showers can suddenly occur out of the blue, so plastic bags for covering equipment and flashes are essential to avoid damaging your kit

## KIT LIST

### ▼ Long telephoto

A 300mm telephoto on a 1.3x crop-sensor DSLR delivers a focal length equivalent to 390mm, providing a good working distance.



### ◀ Slave flashguns

These don't have to be the latest models. So long as you can control the power output and they can be triggered remotely, they'll do the job.



### ◀ Main flashgun

To fire the slave flashguns, a dedicated flashgun was positioned on the camera, allowing quick control of settings.



## In AP 7 March, we asked...

Out of ten, how would you rate your digital image-editing skills?

## You answered...

A 1-2	12%
B 3-4	22%
C 5-6	35%
D 7-8	25%
E 9-10	6%

## What you said

'I take raw images, convert and edit them with Photoshop Elements, and get satisfactory results. I think 5-6 is about right'

'I try to get a good raw image, so I need little skill to tweak exposure, sharpen and crop. I find the delete button is the best processing for second-rate images'

'I don't get enough time to spend learning all the tricks and dodges, so I try to be good at the basics'

'No good to me – you don't offer negative numbers!'

'I'd love to see the work of those who rated themselves 9-10, given that I've never seen anything approaching that degree of image manipulation on any general photography forum'

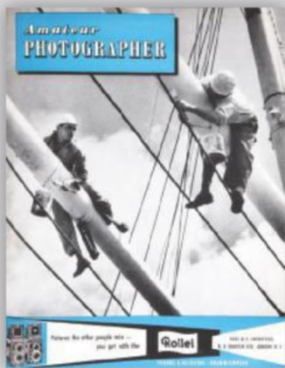
Join the debate on the AP forum

## This week we ask

Was photography easier in the days of shooting film?

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## Guess the date



Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 7 March issue's cover was from 30 October 2010. The winner was MickOD from the AP forum, who was the first correct entry drawn at random.

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## LETTER OF THE WEEK

### Generation game

My father, uncle and their friend, Mr Broadbent, were keen photographers, and *Amateur Photographer* magazine was always an integral part of our house. Mr Broadbent wanted to enter a photograph to the magazine and I remember, as a four-year-old, all the photo sessions – having to get my straight hair permed and put in large rollers because he wanted a little girl with curls. He was delighted when it featured in the magazine, in the 14 June 1950 issue, which I still have, as well as some of the photos (see right).

My father taught me a lot about photography, and when he died I inherited his Nikon Nikkorex Auto 35. Unfortunately, while having it cleaned, I was told that a spring needed replacing and that it was no longer available.

Having now retired, I decided to take up the challenge of photography again. However, I had to move into the digital age, and while my Panasonic Lumix compact does offer control of focal length, aperture, white balance and so on, it's not as easy as making adjustments by hand, as with the Nikon. So I'm having to learn all over again.



Where else would I turn for help but to *Amateur Photographer*? This is why my memories were rekindled and it was fascinating to compare the contents of 1950 and today.

Jeanne Milton, Cornwall

What a lovely story, Jeanne. Is there a reader or dealer out there with a broken Nikon Nikkorex Auto 35 from which the required spring could be extracted?  
– Nigel Atherton, Editor



## Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.  
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## SAMSUNG

## Plea to Sony

While Sony swans about making other companies happy, A-mount users wait for genuine innovation from the company that promised everything and left them in the cold, while it chases new markets and clients with small camera bags, small cameras and big ideas.

Why did photographers change? The answer is simple. Five years ago, Nikon's first full-frame camera jumped into the £5,000 region while the Sony Alpha 900 was around £2,000. However, the real selling point was the Carl Zeiss lenses, which are second to none in quality

of manufacture and resolution. But what will they fit in the future? The Alpha 99 has been surpassed by the jewellery obsession once touted by Olympus followers, but I don't want to downsize and use secondary lens converters on my main camera.

Perhaps Nikon will take the hint and produce a twin-mount full-frame model and steal back the mantle from Sony. If it does, please hurry! I'm fed up waiting for further disappointment from Sony. While the manufacturer prevaricates about backing the core photographers who were suckered in by its promises, Pentax has

announced a new full-frame camera by the end of the year – probably with a Sony sensor.  
R Smith, Hampshire

Sony is still firmly committed to the A-mount camera series, and this is demonstrated by the announcement in November last year that we will introduce two new A-mount lenses: a Zeiss 24-70mm f/2.8 II and a Zeiss 16-35mm f/2.8 II. Sony currently offers a wide range of A-mount lenses, many beating competitor products on specification and price, and offering consumers best-in-class

products to use with their A-mount camera bodies.

In June last year, Sony introduced the Alpha 77 II, with its 79-point phase-detection AF system, and since then we have also released a firmware update for this camera, improving AF performance even further while also expanding the movie shooting capability with the addition of the XAVC S format.

We are very proud of our A-mount heritage and we highly value our A-mount users, which is why we have communicated that Sony will continue to develop the A-mount camera bodies in future – Sony Imaging Team

## Fright night

Your feature on light painting (AP 7 March) brought back memories of an experience from 2010. While on holiday in Scotland, I discovered an old ruined cottage that, to a photographer at least, was a goldmine of light and shadows and old textures.

I was taking pictures with my camera on a tripod when I thought I'd try painting the decrepit old kitchen with light from my hand torch. It was about 10pm and I was alone. Out of the blue

a voice suddenly came from behind me, freezing the blood in my veins.

'Having fun, are we?'

I spun around to find two police officers. They'd seen me enter the cottage and wondered what I was up to. Try explaining to two suspicious policemen the thrill of photographing a ruined and spooky old building at night, or the attraction of old peeling wallpaper. You'll find it no easy task.

Worse still, try explaining the technicalities of painting with light, which was met with the sarcastic reply, 'I always use a brush for painting.'

In short, they were not amused and insisted I left. I ran into them again the next day and they explained they'd only been concerned for my

welfare, which, in fairness, made me realise they were simply doing their job.

Unfortunately, that officer's voice emerging from the darkness like that had spooked me and I was wary of revisiting the cottage.

My request to my boyfriend Mark to accompany me on another shoot was politely declined on the grounds of me being 'bonkers' for wanting to take pictures of a 'knackered old building' at night. And this from a 42-year-old bloke who spends two nights a week playing football only to get out of bed the following day moaning about his aching body! I know which one of us is bonkers.

**Chrissie Patten,  
Tyne and Wear**



Showboating: light painting can produce some dramatic effects

## In next week's issue On sale Tuesday 31 March



### Getting started in Adobe Lightroom

Martin Evening explains the basics of Adobe Lightroom and how to start using it

### Images that sell

Making money from your photos can be tough. Tom Smallworld offers advice on how to stand out from the crowd

### Sony Zeiss Distagon T\* FE 35mm f/1.4

We review what could be the best lens yet for Sony's Alpha 7 cameras

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# Take photos, not snaps

Create lasting images to be proud of with the **Fujifilm X-A2**

The Fujifilm X-A2 is the perfect choice for those looking for their first interchangeable-lens camera. Offering a number of advantages over a similarly priced DSLR, the much more compact body of the X-A2 makes it the ideal camera for those looking to make the step up from a smartphone or compact camera, while wanting excellent image quality from a camera that's not daunting to use.



## Small and compact

Considerably smaller and lighter than a bulky DSLR, the Fujifilm X-A2 delivers uncompromising image quality thanks to a sensor the same size as that found in its bulky cousins. This means images display better tonal expression, increased dynamic range, better results in low light, and the ability to create beautiful defocused backgrounds – something that's just not possible on a compact or smartphone.

With a premium finish, the Fujifilm X-A2 is the perfect blend of size, performance and build quality, motivating you to get out there and capture those special moments wherever you are.



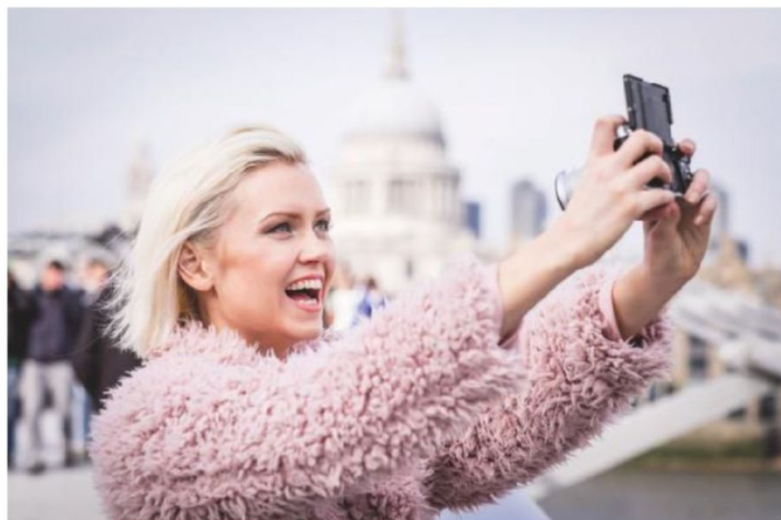
## At a glance

- 16.3-million-pixel, APS-C-sized CMOS sensor
- 3in, 920,000-dot tilting screen
- Wi-Fi enabled
- ISO 100-25,600
- 5.6fps burst shooting
- XC16-50mm f/3.5-5.6 OIS II lens supplied
- 116.9 x 66.5 x 40.4mm
- 350g

## Shoot picture-perfect selfies

Thanks to the 175° tilting LCD display, the Fujifilm X-A2 lets you easily compose and capture high-quality self-portraits. The eye-detection AF is automatically activated when the display is rotated, so you don't have to worry about out-of-focus selfies either, with the X-A2's AF system focusing in on the eyes for professional-looking results. You can even set the focus so that it homes in on the left or right eye for side-on posing.

It doesn't stop there, as with the X-A2's Portrait Enhancer mode, skin looks brighter and smoother, while the XC16-50mmII kit lens is perfect for getting you and all your family or friends in a single frame. And thanks to the large sensor at the heart of the X-A2, images are rich in detail and far better than those from a smartphone, so you can make beautiful large prints.

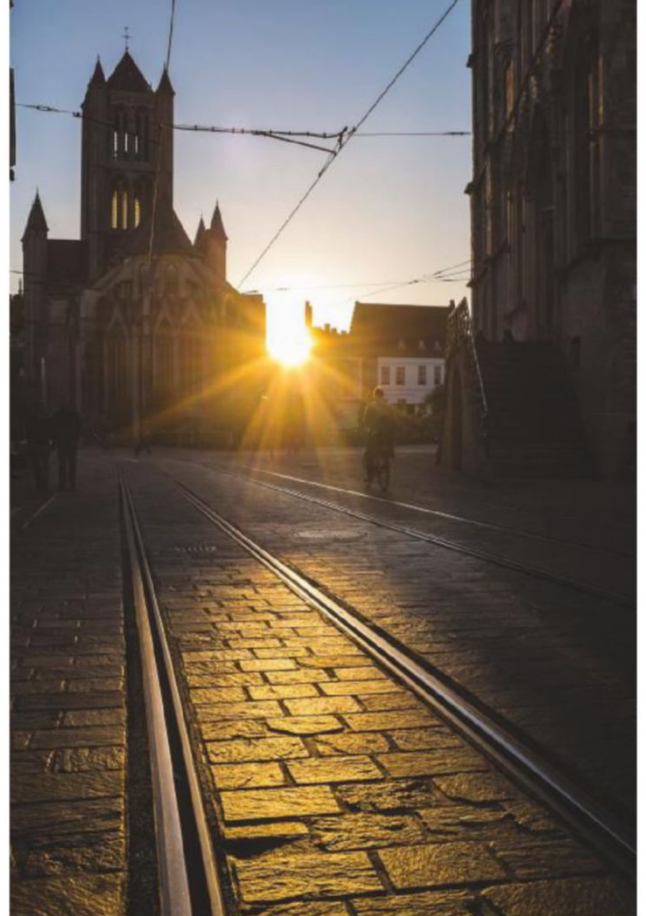




## More than a compact camera

➤ The Fujifilm X-A2 comes supplied with a very versatile and excellent-quality XC16-50mm lens that's perfect for a range of shooting situations and subjects, so you can capture everything from sweeping vistas to frame-filling portraits.

With access to a wide array of high-quality and compact Fujifilm X-mount lenses, you can swap lenses just as you would with a DSLR, enabling you to capture any type of shot you want, with a professional look that is impossible to achieve with a smartphone.



## Share images easily

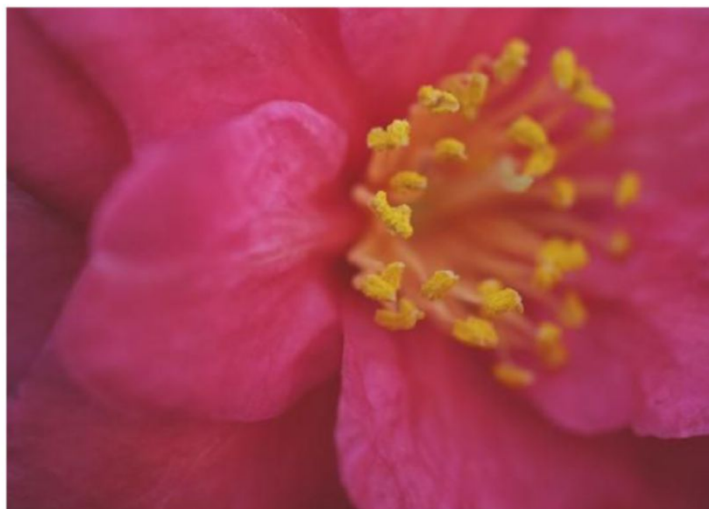
✔ Thanks to the built-in Wi-Fi, you can wirelessly transfer up to 30 images at a time to your smartphone with the free Fujifilm app, allowing you to quickly share your special moments on social network sites like Facebook and Twitter. Images can also be transmitted at a reduced size for faster uploads.



## Unleash your creativity

➤ All dials and buttons are arranged on the right of the LCD for easy and direct control. Not only that, but the X-A2 is also incredibly simple to use. The X-A2 features a host of auto modes to ensure optimum results whatever the subject, while there's the choice of eight advanced filter effects including the likes of Partial Colour, Miniature and Dynamic Tone, making it possible to transform a snapshot into a work of art. Plus, the range of film simulation filter modes means your images will always have a distinct look.

As you grow in confidence, the X-A2 offers manual control for complete creative freedom.



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The **Fujifilm X-A2** is available in Currys stores nationwide. Visit [www.currys.co.uk](http://www.currys.co.uk)



## Useful gear

### Protect your gear

Cameras and lenses with weather sealing are great for shooting in derelict buildings, which is a big reason why the Pentax K-3 works so well for me (see below). Take care when changing lenses and use a sturdy, weather-sealed bag to protect your gear.

### The right camera

In 2014, Ricoh Imaging UK invited me to become a brand ambassador for the Pentax K-3. After making the switch from a Canon EOS 7D, I was astounded at the marked improvement in definition the K-3 gave me. Its weather-sealed body and lens makes it perfect for the dusty and damp spaces often found in abandoned locations.

### Bring extra lighting

I use two portable and very bright Scurion lamps to help banish the shadows. I get good results using lamps with a wide spread of light that can be placed in static positions within the scene, thus removing the need for torch-waving.

### Take a tripod

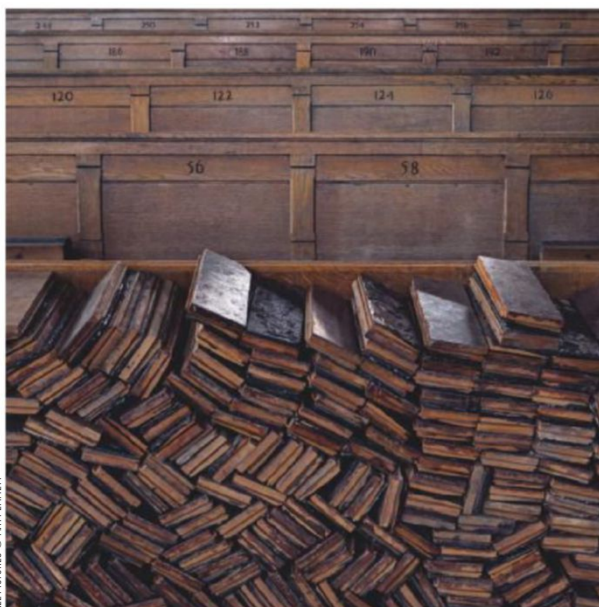
Considering the low light levels often found inside abandoned locations, a tripod is essential kit. Due to hot spots of light among the gloom, such as shafts of light from a broken roof, scenes will often cover a wide dynamic range, so shooting brackets will get it all covered.

### Wear suitable clothes

Many derelict locations are inherently dangerous, with nails and other sharp items underfoot, broken glass, rusty metal and sometimes toxic chemicals. Protective items, old clothes and good sturdy footwear are a must.

### Check for spares

Spare batteries and memory cards will come in very handy. I spend a lot of time composing in live view and this will run batteries down quicker. I always make sure I have at least three original Pentax batteries on me just in case. Be aware that bracketing in raw tends to use up a lot of memory space on your card.



ALL PICTURES © MATT EMMETT

Above: Inside an abandoned military radar post

Left: Parquet flooring tiles stacked in an abandoned synagogue

Far right: The interior of a cooling tower

Right: Stunning passageways of a Victorian-era subterranean reservoir



# Forgotten heritage

**Matt Emmett** aims to create powerful imagery of once-important locations that are now consigned to a future of dereliction and ultimately demolition

**T**owering industrial spaces, once noisy and busy environments, lie still and silent. A house that hasn't seen an inhabitant for 30 years reveals its dank, gaping maw of successive collapsed floors within. Old establishments that used to see people prowling the maze-like corridors. Exploring these forgotten places feels like an 'archaeological dig' into our near past, bearing witness to these casualties of progress in a fast-changing world that cares more about television talent shows than concepts like 'heritage' and 'preservation'.

There's a thrill in exploring an environment that allows you to step into a previously unknown world and discover something first-hand, taking your time and noting the details as you go. Having a camera with me allows me to prolong that thrill long after the building is gone.

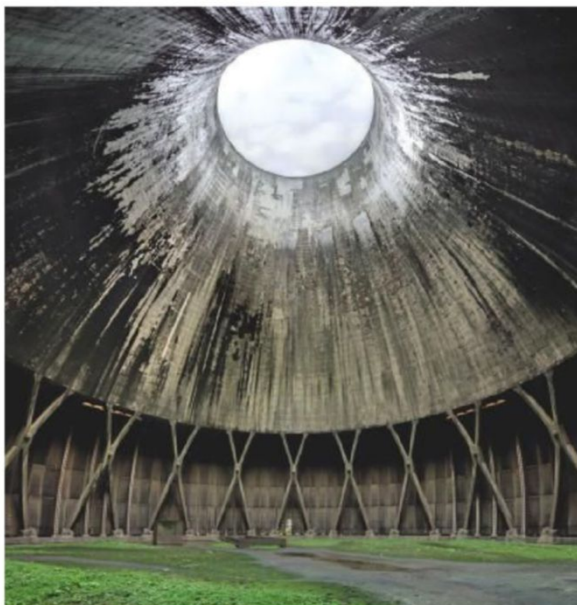
From the point of view of a photographer there is a total lack of

distraction in the stillness of a derelict building. The sounds and movements associated with people or workers have been removed, and for me this makes them far more sensory than when they were occupied. Your mind can easily focus on what is around you and take in so much more. The building's voice is clear, and its character and visual aesthetic are easier to see than if it were a busy, populated environment.

I have spent the past three years travelling across northern Europe seeking out myriad structures and capturing them in their final months before their redevelopment or, more likely, demolition. I consider experiencing these magnificent and often restricted places to be a great privilege.

## The hobby

I first got into shooting abandoned and heritage locations by chance. A friend had recently





➤ bought his first DSLR and wanted me to give him a few pointers to start him off. He had been researching a location to visit and suggested we explore a derelict jet-engine research establishment in southern England. I was initially a little nervous about the thought of visiting the site, but after some online research of my own I decided that the shots that may come out of it could be worth it.

Arriving at dawn one morning in March 2012, we found ourselves within what I can only describe as a wonderland for photography. The numerous hangar-sized structures filled with vast, almost-alien machinery made it feel like we were suddenly on board the *Nostromo* from Ridley Scott's *Alien*. For 50 years the site had been involved in the research and development of military-grade jet engines.

The images that resulted from my first few trips soon made me realise that if you go somewhere that most other people do not think to visit to capture your images, you can show your audience something fresh and new. Urbex, as it's known (short for urban exploration), is getting

popular fast. However, when you compare it to many of the other photographic disciplines, such as landscape or nature photography, it's still fairly niche.

Within this growing urbex community, some people class themselves as photographers. For others, the photography takes a back seat to the exploration aspect. Like any hobby, though, people come from all kinds of backgrounds and have different opinions regarding certain unwritten rules. Sharing of location information with untrusted sources is something often avoided due to the fact it could be someone with ill intentions, like a metal thief wanting to know about the location of an abandoned power plant. It can be a bit of a 'chicken or egg' situation for people new to the hobby, as getting started can be tough because you need to have locations under your belt to show others you have a genuine interest.

Once you get to know people, though, tip-offs are shared around more readily and the community on the whole is very friendly and welcoming. Finding places to shoot without being given the



One of the many items left behind at an old mill

# Artificial lighting and the inverse square law of light

THE FIRST time I tried to light this tunnel (left) using a single light source, I ended up with a shot that was mostly dark, except for a bright area close to the light source and the brightness fell off quickly. This was caused by the inverse square law of light, which is that the intensity of a point light source is inversely proportional to the square of the distance from that light source.

Put simply, if you stand exactly 1m away from a light source, its intensity will be 'x', and if you stand 2m away then the intensity is 4x less intense than it was at 1m ( $2m^2$ ). At three metres the intensity will be 9x less intense than at 1m ( $3m^2$ ) and so on.

When I returned to reshoot the tunnel, I wanted to try out a technique I thought could work well in counteracting this effect. By propping up the lamp against a section of pipe, I was able to move the light source down the tunnel by a set distance for a set of five exposures. It was then a case of

putting all five images into layers in Photoshop, with the shot where the light source is closest to the camera on the top layer descending to the shot with the light source furthest away at the bottom. I then used a combination of a soft-edged Eraser tool and some radial gradient masks to cut away the dark part that shows up just behind the light source.

This allowed the layer beneath to show through, which has that missing bit of the tunnel exposed correctly on it. Care needs to be taken to get the blend between the two layers right. Repeat this for all layers until you have the entire scene lit correctly throughout.

My final shot was of the end of the tunnel with the light source facing away from the camera. When this was blended into the other shots, it allowed me to remove any trace of the intense, diamond-like flare that the light was creating in the backlit shots.



Here we see the series of shots that went into making up the final image taken within a derelict test-engine site. Blending the images meant Matt was able to achieve a balance of exposures



The stunning skylight of an abandoned structure

## Top tips

Matthew Emmett's six tips for urban exploration

### Urbex forums

Join a forum that specialises in urbex photography. Find an abandoned structure local to you that you can shoot. Post the pictures to the site and consider writing a trip report. Most people in the community don't share location information with anyone new to a forum, so research your own locations to trade with others. Ask if you can join people on a trip they may have planned.

### Do your research

Know the lie of the land before you go. Research a secluded parking spot, the best direction to approach the site from and where the various shots are within the site. Google Maps, Street View and Flickr are all great tools for this. Ideally, speak to a photographer who has shot there already.

### Cover all ground

Abandoned buildings present lots of photographic opportunities, from wide vistas to small details, like items left behind by a previous occupant or worker. Cover as much of it as time allows – you may not be able to make it inside on your next visit.

### Original angles

Look for angles that differ from the obvious 'money shots'. With so many new people coming into the hobby, getting a unique shot can be hard. People who achieve original results often do so by careful advance planning. Study the images of others and find the gaps.

### Be respectful

Be respectful of the site and leave without argument if you are asked to do so. Most landowners and security personnel are usually understanding of people wanting to shoot there, but due to health and safety liability issues they may not allow you to visit the site.

### Post-processing

Learn the software. Photoshop or Lightroom for levels work, colour toning or HDR software to create subtle blends of your bracketed exposures and panoramic stitching software can all be used to your advantage to bring out the hidden beauty and character of these amazing places.



An old cement works. The huge tubes are rotating kilns in which the cement was mixed and fired at the same time

➤ information can sometimes be quite easy for certain locations, as all you need is an idea of roughly which part of the country the location is in and some determined digging online can do the rest.

### Abandoned locations

Shooting within abandoned buildings presents a wealth of creative opportunities, but also comes with its own set of problems. The biggest issue is often light, because interiors usually have no electricity and can be very gloomy. Long exposures with the camera on a tripod are nearly always required. Using a remote or cable release is also a good idea. Having in-camera noise reduction turned on is helpful, but this will also reduce the number of shots you come away with.

The dynamic range captured by most cameras will leave the highlight and shadow ends of the range lacking in detail at many derelict interiors. To overcome this, bracketed exposures can be shot to

cover a greater dynamic range. Darker, shorter and longer, brighter exposures make sure details have been retained at either end, and will also include a series of exposures for the midtones. You then have the choice of combining the best exposed parts of each bracket using layer blending techniques, or using HDR software to do the work for you. Use of HDR in urbex is another area that is common. Some people hate it and some people can't get enough of it.

You are spoilt for choice when it comes to composition, because everywhere you look in these amazing places there is something worth shooting. Symmetry is abundant in industrial locations, while old houses often have items still in situ that make for great detail shots.

Processing the images afterwards means you can relive the experience all over again. This prolonging aspect is one of the greatest gifts photography gives.



**Matt Emmett** is a 'heritage and ruins' photographer. He has been a finalist in several international photo competitions. In 2014, he was invited by Ricoh Imaging to be a brand ambassador for the Pentax K-3. His book *Forgotten Heritage – Vol 7* is due out in October and will be reviewed in a later issue. Visit [www.facebook.com/ForgottenHeritagePhotography](http://www.facebook.com/ForgottenHeritagePhotography) and [www.forgottenheritage.co.uk](http://www.forgottenheritage.co.uk)



## UK law regarding trespass

VENTURING onto land that features 'keep out' signs is not generally classed as a criminal offence in the UK. However, willingly crossing a boundary and exploring a 'prohibited' site carries with it the risk of a civil prosecution if the landowner or security personnel catch you and decide to bring a case against you. It is also illegal to explore out-of-bounds areas such as MoD land, nuclear power stations or royal residences. Don't take chances.

You should also be aware that these areas contain many potential hazards. Please be aware that causing damage to a location is a criminal offence. You can quite rightly be arrested and charged. It is sometimes possible to request permission to enter these locations under the guidance of security and this approach to urban exploration is strongly advised. There are also numerous sites across the UK that are open to the public for exploration.



# See your name in lights!

Enter the **CityLife photography competition** for a chance to make your name and photograph famous on digital screens nationwide

WANT to bring your photographic talent to a nationwide audience when they are out shopping, travelling or socialising in the city? *Amateur Photographer* has teamed up with beframeus, the editorial brand behind digital screens, to offer readers a unique opportunity to showcase the very best in cutting-edge urban photography across billboards UK-wide.

The winning entries will be displayed from Monday 4 May–Sunday 31 May 2015 on digital screens in train stations, shopping centres and on roadsides in the UK, creating a powerful outdoor

photographic gallery that celebrates the vibrancy of life in the city.

The judging panel will pick 80 images (40 landscape-orientation pictures and 40 portrait orientation) from the four categories titled 'The People', 'The Views', 'The Animals' and 'The Details'.

To enter, send your images to [apcompetitions@timeinc.com](mailto:apcompetitions@timeinc.com) by no later than Tuesday 31 March 2015. Please ensure you include 'CityLife', along with either 'The People', 'The Views', 'The Animals' or 'The Details' as your chosen category, in the subject of the email and within the email itself.

## Image requirements

Please select your category and follow these guidelines:

### PORTRAIT entries

- Target resolution for the photographs 1920 x 2560 pixels

### LANDSCAPE entries

- Target resolution for the photographs 2560 x 1920 pixels

### ALL entries

- RGB colour space, 8-bit depth, JPEG or TIFF format
- Files to be labelled with photographer's name, city/town where the picture was taken and a brief image title. This could be added into the image metadata as a comment

Entering the competition via email denotes your acceptance of the terms and conditions of the competition, which can be found at [www.amateurphotographer.co.uk/citylife](http://www.amateurphotographer.co.uk/citylife)

## LOCATION GUIDE

# Broughton Down

With an unbroken treeline stretching for half a mile, Broughton Down in Hampshire is perfect for landscape photography. Colin Roberts explains



### KIT LIST

#### ▼ Ordnance Survey map

It's worth exploring this remote area, which has many footpaths and byways. OS Landranger and Explorer maps are ideal for navigating in the countryside, with clear information on rights of way and terrain.



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#### ▼ Rucksack

When out and about on foot, a rucksack is usually the most efficient way to carry your kit. Choose a dark-coloured rucksack with well-padded shoulder straps and a water-resistant design.



### Colin Roberts

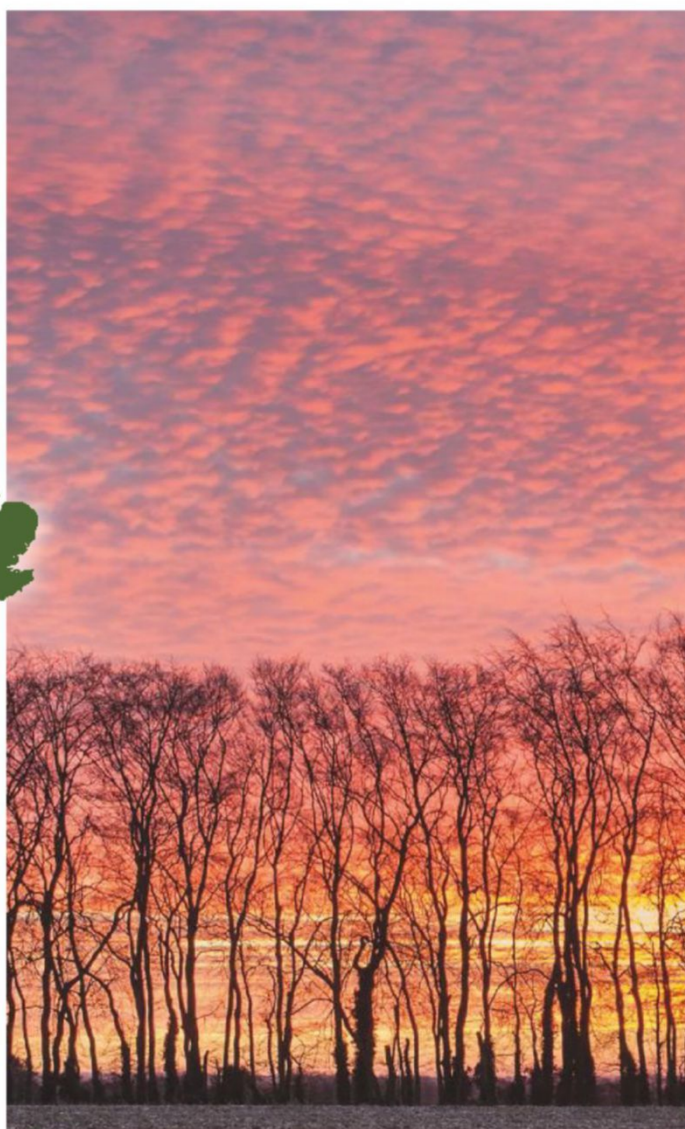


Colin Roberts is a specialist in landscapes and nature. He has received a number of awards for his images, including International Garden Photographer of the Year and the RHS's Photographer of the Year titles. **colin robertsphotography.com**

BROUGHTON Down is one of the gems of rural Hampshire, and an ideal spot if you want to escape the hustle and bustle of modern life with your camera.

At its centre is a nature reserve set on sloping chalk grassland, with impressive views over to the north and east. However, perhaps the photographic highlight is a tightly packed line of beech trees that are seen on the southern approach to the area. This regimented row of trees on Broughton Down arch gracefully from side-to-side and stretch for half a mile in an unbroken line. What's more, they're aligned on a north-south axis, which is perfect for allowing the rays from the morning sun to shine sideways across the scene and illuminate their majestic trunks. All this sounds like the ideal recipe for landscape photography, but there's one more plus point – the track that runs alongside the trees is a byway, so access is free and unrestricted.

The location is best approached from the lane known as 'Roman Road', which passes the southern side of the down. Parking is no problem, as there are a number of wide verges in the area that will happily accommodate a car. The byway runs north from the lane, with the terrain perfect for walking on. Wellies shouldn't be necessary, as I've never found it to be muddy.



Shoot early in the day when the warm light hits the tree trunks



The avenue of trees stretches for almost half a mile

An alternative approach is to shoot the trees in a silhouette against the dawn sky. This was shot from a viewpoint to the west

## Shooting advice

### Lighting

The site is worthy of a visit at any time of the year, but the line of sunlit trunks shows up best when the trees are bare. I like to use a 28mm lens – a moderate wideangle that creates a feeling of depth by showing the trunks, the byway and the hedge flowing neatly away into the distance. For a different take, it's worth trying a telephoto, which will shorten the perspective and crop in on the scene, making the trees appear even more tightly clustered.

However, the key to this view is strong oblique lighting, which models the shape of the trunks and makes each one stand out in profile. I'd recommend using a polariser, which adds to the overall contrast by darkening the blue sky. There's no call for a graduated ND filter when shooting this view.

Although the show of autumn colour at this location can be dazzling, it is usually very brief owing to the exposed position of the trees that results in early leaf fall. More reliable, though, is the show of spring foliage, which can be really vivid and beautiful in early May.

### Food and lodging

The small historic town of Stockbridge lies in the heart of the Test Valley and is a good base for exploring this part of Hampshire. It offers a wide choice of accommodation, notably at the Greyhound Inn and the White Hart, and a number of good tea rooms offering food and drinks. If you're travelling home in a northerly direction, I can recommend the Mayfly pub at Fullerton (three miles north of Stockbridge), which offers an excellent menu in a fabulous riverside setting.

Use a polariser to boost contrast and add a bit of punch to the sky



## Steve Jones

Steve Jones is a specialist horse photographer from Luton, Bedfordshire. He was recently presented with a Gold Award by the Royal Photographic Society for the image below. you can see more of Steve's award-winning work at [www.stevejonesphotographic.co.uk](http://www.stevejonesphotographic.co.uk). Find out more about the RPS exhibition at [www.rps.org/biennial](http://www.rps.org/biennial)



# Joie de Vivre

By Steve Jones

**Steve Jones** talks to **Jon Stapley** about his RPS Gold Award-winning image of a young stallion

**A**fter starting my professional photographic career quite late in life, as a wedding photographer in 2009, I decided I would like to take on a few additional challenges. My first distraction from shooting weddings had been pet photography, and while that continues to be a challenging genre for me I had long had a love of horses. It was an ultimate challenge of mine to enter and be successful in such a specialised and difficult photographic market.

Luckily, I discovered a workshop run by the renowned equine photographer Tony Stromberg from Santa Fe, in New Mexico, USA. His style and his passion for horses really struck a chord and fired me up, giving me so much of what I had wanted to achieve in equine photography. The image here was shot together with Tony while visiting a specialised French horse breeder in the Midi-Pyrénées last year.

This horse was a young stallion and when they are first led into the manège [riding academy] it's hard to anticipate what they'll do. Due to their speed and unpredictability, much personal reaction is needed to capture that exact moment, and the anticipation is challenging and exciting. I was not, however, able to anticipate that he would buck and arch his neck just where I had wanted him to do it in that dramatic light!

Dynamic lighting, especially backlight, will transform a shot. The light contrast in this image was challenging and had to be balanced, so as not to blow out the detail in the wall behind. The shot without that

shaft of light would not have had anything like the same drama. I do not use a flashgun for equine work and prefer to keep my settings on manual for better control. I find that natural light takes a lot of beating, and I especially like backlight.

When the horse is displaying the actions that you are looking for, just shoot and keep shooting. It may take you hundreds of shots or more, but I work on the basis that you can never really take too many. It is not until you start editing that the magic happens.

When working with animals, it is very important to respect their comfort and ensure they aren't distressed. I have been very lucky to have worked with true professionals and horse owners. They know their horses well and have an established relationship with their animals. They are so experienced, and would never push their horses or cause any undue stress. They know how to get their horses to 'play', what messages they need to give to invite the horse to frolic, express their nature, almost dance and just be themselves. A young horse, especially a stallion, is a proud animal and likes to show off its prowess. Any horse that is made to do something it does not like will portray that in its body language and the photographs will show it.

I am deeply honoured to have my equine photography featured by the RPS. It was something I never dreamed would happen, so it took a while to realise it was a reality. I only have to thank the professionals who helped me achieve it and to the RPS for having selected my image.

## STEVE'S KIT BAG

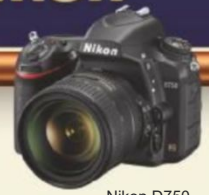
I am a born-and-bred Nikon man and have been all my life, right from their early days. I used my D700 for this shot with my workhorse lens – a 70-200mm f/2.8 VR. I also use a D810 as my second body, although that comes more into play when I cover, say, a wedding. The D700 is fast enough for equine photography, although I still have to be alert and try to anticipate the horse's reactions. Even with a fast camera, I need to look for clues as to how the animal could react and be ready for most possibilities. I do not necessarily use an action-stopping shutter speed, high ISO or a large aperture – it all depends on what I am trying to achieve. That is one of the reasons why I prefer to shoot on manual, for the control it gives me. Sometimes I'll take shots at deliberately slow speeds to be almost abstract and accentuate the fluid movements that are wonderful to see in a horse.



© STEVE JONES

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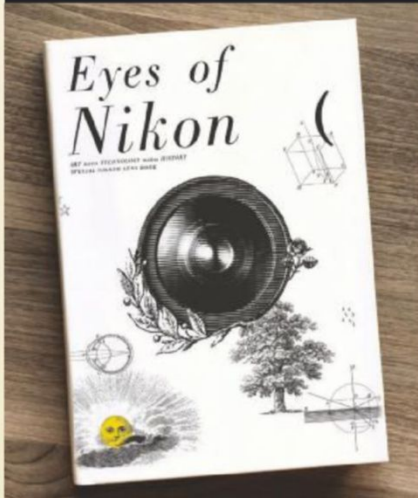
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© LEVI BETTWIESER

# Forgotten film

**Levi Bettwieser's** dedication to the Rescued Film Project might have us romancing the lost art of film once more, as **Natalie Denton** discovers

**T**here's something about human nature that makes us want to collect things.

Be it stamps, sports memorabilia or cat ornaments, there's something for everyone. But sometimes what starts out as an innocent spark of curiosity will lead to an all-consuming addiction. This is exactly what happened to Levi Bettwieser, who has amassed more than 2,500 rolls of film. Far from being your typical compulsive hoarder, though, Levi's obsession is more altruistic than most: he is on a mission to save forgotten photographs.

'It started out of curiosity,' reveals video producer Levi. Born and raised in Idaho in the USA, he has so far developed around 1,500 rolls of film. 'I'd be in thrift shops or at car-boot sales and I'd find these old

cameras and see that there was film still inside them. So just out of curiosity I started collecting them. When I got a batch of around 30 or 40 rolls of colour 35mm film, I decided to develop them and see what was on there. Mostly they were family moments, birthdays, holidays and things like that, but I realised they were photos that people would want back. So it just sort of steam-rolled from there.'

Two years later and the 28-year-old Levi has created a thriving online archive gallery known as the Rescued Film Project ([www.rescuedfilm.com](http://www.rescuedfilm.com)), which exhibits images captured on film from the 1930s until the late 1990s. 'The end goal for the archive is to be a place that people can go to, search, tag people or places that they recognise and contribute



Just a small selection of Levi's vast archive, and Levi at work (top left). 'When these photos were taken, film photography was the only medium around, and people took photos differently back then,' he says. 'In a way, the photos were more precious. Today, millions of shots are taken every day that people might consider "mundane", but when these rescued images were shot it wasn't like that'

information much in the style of Wikipedia,' says Levi. 'I've noticed that the collective mind is a lot greater and more powerful than if I just hired someone to research all these photos.'

## Overcoming obstacles

Despite being sent contributions of money and undeveloped film from the project's followers, the majority of the collection came to light thanks to Levi's own wallet and sheer dedication. 'Processing chemicals are not too expensive,' he says, 'but the film itself can be. It also takes up all my free time as I still have a full-time job where I work 40-60 hours a week, and then I spend at least that, if not more, on the project in the mornings, evenings and weekends. So as soon as I get a





## Breaking through

LEVI'S amazing discovery of 31 rolls of film documenting the Second World War provided the catalyst that first launched the Rescued Film Project into the public eye.

'The images from the Second World War have a large appeal to a wide audience,' he says. 'I acquired the rolls from a camera dealer in Ohio. I didn't know what was on them, but I had a pretty good idea from the writing on the side of the box, so I figured there could be something historical. I decided to produce a documentation video around the processing. Out of the 31 rolls, I probably only got three or four that I couldn't get anything from. They were just incredible. As I started pulling them out, I just felt this deep respect for what the pictures were and thought, "I'm actually holding a tangible object that was in that moment at that time." It was an incredible feeling.'



## Images from the Second World War

'THIS is one of my favourite images that I've discovered so far,' says Levi. 'It's the very first image that pops up in the Second World War video and really stood out because you have hundreds of people with their backs to the camera – and one man on the left in white. He really stands out due to the colour of his clothing and because he's the only one looking directly into the camera, which made it a really impactful image for me.'

➤ whole free day, without question I'll be processing.'

Surprisingly, Levi says time and money aren't his biggest challenges. 'Since stories of people such as John Maloof, who discovered Vivian Maier's archive, have come to light, folk all over the world have been inspired to dig out, discover and develop old rolls of film,' he says.

'I've noticed that as the project has become more popular, the resources have become harder to get and more expensive. More people are competing with me,' says Levi.

'Maybe if their motivation is to find crazy images from some amazing historic event then it's an interesting drive, but that's not what drives me.

'I honestly find the mundane to be just as important as some of the other photos. Most of the archive is amateur photography of life events. It documents a side of the human experience that we don't often see, or at least that we didn't see before digital. I'm more motivated by these kinds of images than trying to uncover history.

'I love that people are rescuing old film, but the goal of the Rescued Film archive is to have a central source that everyone can go to and download, and if people are buying a roll here and there, and developing it for themselves, then they won't be part of the archive.'

### Technical aspects

With an ever-increasing backlog of 1,000-plus rolls of film to develop,

'Keep your eyes open for film that needs rescuing,' urges Levi, who offers free processing. 'You just have to pay to ship it to me and I'll process the film and send you all the high-resolution images that I'm able to rescue.' Visit [www.rescuedfilm.com](http://www.rescuedfilm.com) and hit the Contribute Film tab for further details

Levi has devised a highly regimented processing and scanning system that utilises every spare second he has. 'I start by organising types of film into batches of standard black & white and colour,' he explains. I use C-41 powder kit for my colour processing, and for all my vintage film and black & white film I use a D-76 developer. I also use a bunch of different emulsion types.'

The Rescued Film Project, which invites anyone and everyone to send

in undeveloped rolls they discover, boasts capabilities to process film from all eras and even film damaged by heat, moisture and age. Levi also accepts film that is no longer manufactured.

'I do everything via an at-home processing style where I load the film in the dark in my bathroom,' says Levi. 'Then I take it into my kitchen where I use a water-filtration system, depending on the type of film I'm processing. I'll have all my chemicals laid out, all at the correct temperatures. I can turn around a batch of black & white in 30-35mins, and colour in 20-25mins. The prints hang overnight to dry and then I scan them at 4200ppi, which takes about 20mins to scan four medium-format images in one go. It's time-consuming, but it's addictive.'

### The future

Levi, who half jokes that he doesn't sleep any more, says the reason he won't slow down is that this is a 'now-or-never' project. 'I honestly feel as though it's important historically,' he says. 'I feel like we are at a tipping point, where there isn't going to be much old film left, so I'm trying to get as much done as I can so we can have this archive for the future. That is the driving force.'

'Since the project is more popular than I could have ever imagined, I'm just going to ride that wave for as long as I can to try to get it to as many people as possible.'



## Woman on the stoop

'RECENTLY, I acquired ten rolls of film from New York,' says Levi. 'The photographer shot amazing landscapes, but was also apparently some kind of voyeur and had taken dozens of pictures of people on the street. There are entire rolls of this one woman [above] sitting on a stoop, so that was really interesting. I'm still trying to figure it out. I don't know if the owner was an actual voyeur, or if he was a detective who was trying to document an event, or perhaps a journalist. You never really know the real stories behind these images.'



Focal length: 600mm · Exposure: F/7.1, 1/800 sec · ISO 800

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## Dodging and burning

PHOTOGRAPHER Jay Maisel is quoted as saying that the three most important aspects of street photography are light, gesture and colour. Steve Campbell's photograph is certainly strong on 'gesture'. It is a wonderfully caught moment, further helped by the interaction of the two young women walking past. I recomposed this photograph by selecting a crop that focused on including all

the key components: the ice cream van with the person in the gorilla suit, the two women, and the 'Ice Cream Van Only' road marking in the foreground. Cropping out the lamp post would have looked odd, so I decided to keep it in. Lighting was an issue, but after localised adjustments I was able to balance the tones to produce a better-exposed version in which the main elements are all nicely highlighted.

**AFTER**



**BEFORE**



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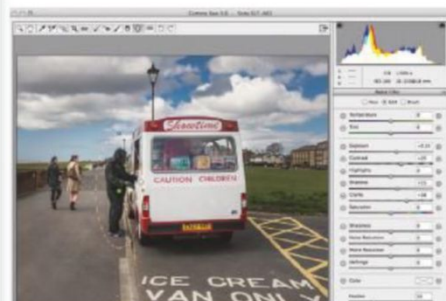
### 1 Lighten the image

I began by going to the basic panel in Camera Raw to lighten the image and fix the white balance. I also made the photograph warmer in colour and brightened the Exposure setting. I then fine-tuned the other tone sliders to achieve a nice overall tonal balance.



### 2 Crop to provide focus

The next step was to crop the photograph. There were several ways I could have cropped this image, but in the end I chose to apply a crop constrained to the main elements of interest in this scene, which resulted in a squarer shape.



### 3 Apply a Radial Filter

At this stage I did some fine editing to add subtle light and shading. I first applied a Radial Filter adjustment to darken the outer edges slightly, followed by a second Radial Filter adjustment to lighten the 'gorilla suit'. Finally, I added a couple of Adjustment Brush tweaks to lighten the two young women.

# Narrowing the view

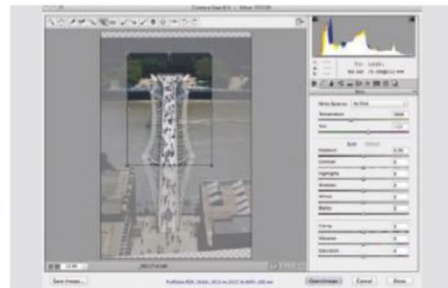
FROM this angle of view, it looks like Valery Egorov's photograph was taken from the top of St Paul's Cathedral, looking down on the Millennium Bridge linking Peter's Hill to the Tate Modern. What stands out most is the aerial view of the people walking across the bridge. It reminds me of Vincent Laforet's photograph 'Me and my Human', taken of ice skaters in New York's Central Park. However,

the people and the bridge are rather lost in the original full-frame view, so I chose to zoom in more to highlight what was happening on the bridge. I also straightened some lines to help create a symmetrical composition. This was about as close as I could go without losing sharpness, but it might have been interesting to shoot from this viewpoint using a longer lens to produce an even tighter composition.



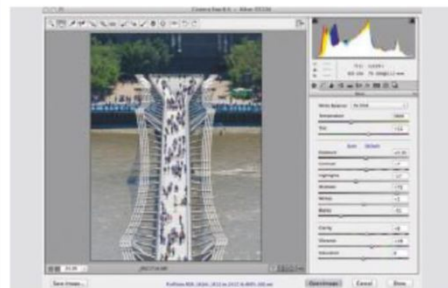
## 1 Alignment adjustments

The first step was to get the bridge to appear vertically aligned. To do this, I went to the Lens Corrections panel in Camera Raw and explored Upright adjustment settings. Here, I selected the Auto setting combined with a few manual transform adjustments. I also set the Aspect slider to -98 to stretch the width.



## 2 Cropping out noise

I then selected the Crop tool and carefully cropped the image to remove the building in the bottom-left corner (which was quite distracting) and adjusted the crop handles so the bridge now appeared perfectly centred in the image (cropping the bottom section would also work as well).



## 3 Basic tone adjustments

Here you can see the cropped image with a tighter view of the people on the bridge. With the Basic panel selected, I made some tone adjustments to increase the contrast slightly. I also needed to go to the Detail panel to boost the sharpness and reduce some of the luminance noise.

# Localised adjustments

LOCALISED adjustments can be used to add emphasis to areas of a picture that need to draw in the viewer's attention or subdue areas that are distracting. In darkroom terms, this is referred to as dodging and burning, where a darkroom printer would selectively add more or less exposure at the print-exposure stage (and

sometimes enhanced through chemical treatment at the post-printing stage). When working on the computer, and especially if editing in Camera Raw, you can target the areas you wish to enhance and fine-tune the localised exposure adjustments. Here's a close-up of 'gorilla-suit man' after masked Radial Filter adjustment in Camera Raw.



**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)

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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



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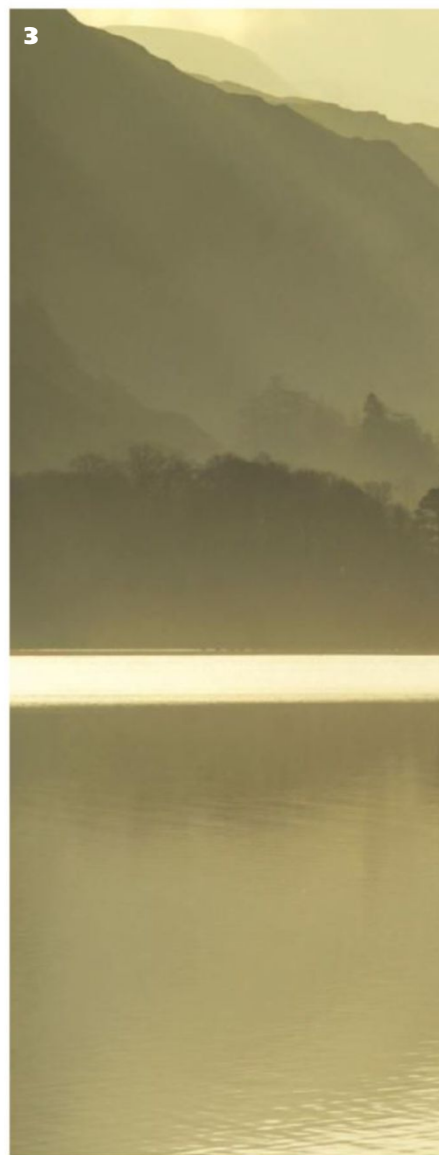
2

## Threave Castle

**1** Brian won the Landscape category of the newly launched Scottish Landscape Photographer of the Year competition with this image of a misty sunrise against Threave Castle in Dumfries & Galloway  
Canon EOS 5D Mark II, 17-40mm, 5secs at f/11, ISO 50, tripod, hard grad, ND filter

## Lindisfarne Castle

**2** By converting this shot to black & white, we are able to see the full effect of the shadows cast on the castle by the lack of sun on the left-hand side of the scene of the castle on Holy Island  
Sony Alpha 7R, 35mm, 1/40sec at f/8, ISO 100, tripod, soft grad, ND filter



3

## Brian Kerr, Cumbria



Brian's love of photography stems from his interest in prehistoric rock carvings and the relationship they have in the landscape. This

led him to investigate the idea of landscape photography – something in which he has become rather immersed.

In the future, Brian would like to continue learning and perhaps travel further afield to discover new landscapes, particularly ones in which he can find a new viewpoint on iconic locations. To see more of Brian's images, visit his website at [www.briankerrphotography.com](http://www.briankerrphotography.com).



4

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**Wall Holm Island**

**3** This is another great demonstration of just how versatile the morning light can be. Here we see it has drenched the scene in a hazy glow

Sony Alpha 7R, 70-210mm, 1/800sec at f/8, ISO 100, tripod, hard grad


**Black Rock Cottage**

**4** In this shot, we are presented with a wideangle view taken just after sunrise in Glen Coe. The morning light has thrown a beautiful blue cast onto the snowy landscape and has helped to elevate a classic cottage view  
Sony Alpha 7R, 16-35mm, 6secs at f/11, ISO 100, tripod, soft grad

**Eden Valley**

**5** In contrast to the previous image (left), the sun has bathed the landscape in a sanguine light here. Exposing for the background view has meant that Brian has been able to shoot the naked tree in the foreground as a powerful silhouette  
Sony Alpha 7R, 35mm, 1/200sec at f/5.6, ISO 100, tripod, soft grad, ND grad



# Reader Portfolio



**New Forest Deer**  
**1** Jennie had to wait patiently for these deer to appear. Her perseverance paid off and she was rewarded with a shot of two deer in the same position and looking the same way. Even in the low light, the exposure works well  
Canon EOS 6D, 50-500mm, 1/320sec at f/6.3, ISO 1000



**Rooms With a View**  
**2** To achieve this shot, Jennie had to bracket her shots (0, -1.5 and +1.5) and then blend them together using Photomatix  
Canon EOS 6D, 16-35mm, 1/20sec at f/16, ISO 100, tripod, soft grad

**Janesmoor Pond Reflections**  
**3** Jennie shot this scene at a focal length of 32mm as she wanted get as much detail as possible in the far bank and trees  
Canon EOS 6D, 16-35mm, 1.5secs at f/16, ISO 100, soft grad



### Boscombe Pier Sunrise

**4** By shooting at this angle, Jennie has composed the pebble beach to form a triangular formation that leads the eye through to the ocean and horizon  
 Canon EOS 6D, 16-35mm, 1/60sec at f/16, ISO 400, tripod, soft grad

### Early Morning Dip

**5** In order to achieve a shutter speed fast enough to capture the dog running through the water and the stunning cast of light, Jennie upped her ISO to 640  
 Canon EOS 6D, 16-35mm, 1/400sec at f/11, ISO 640, tripod, soft grad

### Jennie Franklin, Dorset



Jennie's first forays into photography occurred when her husband bought her a camera for her 50th birthday. She soon found that she was spending plenty of time outdoors capturing the landscape and soon upgraded her camera to a Canon EOS 6D. She particularly enjoys landscape and wildlife imagery. To see more of Jennie's images, visit [www.jenniefranklinphotography.co.uk](http://www.jenniefranklinphotography.co.uk).



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Lowepro ProTactic 350 AW

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**Michael Topham** tests the smallest backpack in the ProTactic series

### At a glance

- Four-access-point design
- Cradle-fit pocket for 13in laptop
- ActivZone ventilation
- Tripod and monopod cinch straps
- 308 x 230 x 430mm external size
- 270 x 160 x 385mm internal size
- Fits most airline carry-on size limits
- Weight 200g
- 13in laptop compartment
- Weather-shield cover

UNLIKE most backpacks that give you a single point of access to your kit, the Lowepro ProTactic has been designed to offer ultimate accessibility. As well as the quick-grab openings on either side, there's full back entry, as well as a hard-shell top lid that provides instant access to your DSLR and long-lens combination. The rather unsightly horizontal strapping on the front plays a practical role, too, as it allows users to securely attach a range of Lowepro accessories, or their own extras via a carabiner.

A tripod holder and water-bottle holder are also supplied, while waist and sternum straps improve the stability of the bag on the move. Inside, there's a host of soft internal dividers to customise your kit.

### Verdict

While the sizeable internal pockets, useful laptop compartment and superb build quality are hard to fault, the one thing you'll want to consider is the internal depth of this bag. If you regularly use a pro-spec DSLR with a battery grip attached (such as the Nikon D800/D810 or Canon EOS 5D Mark III), you'll quickly find that your camera fits better and is easier to access via the top lid with the battery grip detached. If you like the sound of all the attractive features on offer, but think the size could be a limiting factor, we'd be tempted to look at the larger ProTactic 450 AW (£210).



### Access points

The ProTactic allows you to get to your kit quickly from either side, as well as from the back and the top.



### Laptop compartment

The 13in laptop compartment comes well padded and offers an excellent level of protection.



### ALSO CONSIDER

#### Lowepro ProTactic 450 AW

£210, [www.lowepro.com](http://www.lowepro.com)

The bigger brother of the 350 AW, it's an alternative for those wanting to transport more kit. It can hold up to two pro DSLRs, up to eight lenses, a 15in laptop and accessories. An all-weather cover is also built in.



#### Lowepro Flipside 500 AW

£114, [www.lowepro.com](http://www.lowepro.com)

This is a spacious backpack for the serious photographer on a tighter budget. The smaller Flipside 400 AW (£86) is worth a look too. It comes highly recommended and offers great value for money.



#### Lowepro Pro Runner x450 AW

£220, [www.lowepro.com](http://www.lowepro.com)

Converting quickly and easily from a backpack to a rolling case and vice versa, this is perfect for those who like to roll their kit through airports, but then want to carry their kit when out in the field.



# PNY 2-in-1 Cable

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PNY HAS released an extremely simple yet fantastic little product – the PNY 2-in-1 Micro USB Lightning Charge and Sync Cable. This is a single cable that serves as both a USB-to-Micro USB or a USB-to-Apple Lightning cable. It works by having a Micro USB connector at one end, moulded to a removable Micro USB-to-Lightning adapter.

This is more than just a charging cable, though, as it also allows users to sync data from their devices. All current generations of the iPad or iPhone require a Lightning Cable to charge and sync, and various smartphones, tablets and cameras use a Micro USB.

Anyone with a camera that charges using USB – recent Fujifilm, Samsung, and Sony models, for example – and who uses Apple products, will find the PNY cable a useful addition. It allows users to charge a variety of devices from a USB plug, laptop or power bank, as well as transfer images – or any other type of file – to their devices.

Measuring just 15cm, it's small and compact, and saves a bit of clutter as you don't have to carry multiple cables.

**Callum McInerney-Riley**



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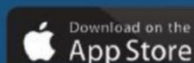


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With Leica's excellent lenses, the M-A can produce highly detailed images

## Back to basics

Capturing the spirit of 1954, **Leica's M-A (Type 127)** film rangefinder is fully mechanical and doesn't even have a lightmeter. **Damien Demolder** goes back in time



### At a glance

- Uses standard 35mm film
- Accepts Leica M-mount lenses
- Fully mechanical operation
- 1-1/1000sec shutter speed, plus bulb
- Rangefinder-based manual focusing
- Manual film winding
- Price £3,100 (body only)

### Lenses used

- Leica Summarit-M 50mm f/2.5
- Leica Summicron-M 35mm f/2 Asph

I suspect that in the head office of every camera company there is a department dedicated to finding out what the competition is about to do. There will be charts of previous performance, patterns established to forecast next moves and a team of thinkers working on spoilers, outmanoeuvring and staying ahead of the game.

Leica, it seems, moved everyone in that department to other duties when it ran out of competitors – probably when Contax stopped making manual-focus rangefinders in 1962. In the main, Leica takes great pleasure in ignoring what the rest of the camera industry is doing, although the Leica M (Type 240) and the T (Type 701) are indicators that this

is all beginning to change. The 'Do the Opposite' department is, however, alive and well.

In 2014, when the rest of the world was concentrating on convenience and automation, Leica produced two cameras that not only buck the trend, but which also seem to fly in the face of logic. The Leica M 'Edition 60' is a digital camera with no rear LCD screen to review the images, and the Leica M-A is a mechanical film camera with no meter.

Both models got metres of media coverage, with headlines along the lines of 'Those Crazy Germans'. While the world shook its head in despair, I suspect that Leica knows its audience well, and a bare-bones approach suits many who follow this brand.

Back to basics is actually an ideal that appeals to more photographers than may be immediately obvious. While we all like our high-tech AF, fully featured machines, I believe that many photographers would relish having a rather simpler camera.

This is where the Leica M-A fits in. It's a camera that takes the idea of simplicity to the extreme. Not only does it not have autofocus, it doesn't have a metering system, either. Worse, the imaging sensor is made from silver-impregnated gelatine – yes, film. With no fancy trickery to drive, and manual handles to entice the film across the gate, no batteries are needed. This is an entirely mechanical, human-powered affair.

The idea of the M-A is for us to



celebrate the 60th anniversary of the M system by getting right back to the roots of the original M3. There have been some amazing pictures taken with non-metering Leica M cameras, so there really is no reason we can't do the same now. With nothing to think about beyond apertures, shutter speeds and how much film we have left, we should have plenty of brain power to spare for creating images with meaning. But do we want to give up all that has been developed in the past 60 years?

## 'I believe that many photographers would relish having a rather simpler camera'

### Specification

On the surface, there isn't much to talk about in this section. The Leica M-A is a film camera that takes 135-cassette-loaded rolls of the standard lengths. The frame counter has markings for up to 45 exposures, for those who like to roll their own and end up loading too much film. In a rare concession to automation, the frame counter resets itself to zero when the film is unloaded.

The only photographic control

on the body is the shutter-speed dial on the top-plate, which displays full-stop settings from 1sec to 1/1000sec. A further point is marked for B(ulb) exposures beyond the camera's timed limits.

Flash users can employ any of the settings longer than 1/60sec. There is a dedicated sync setting, marked with a flash symbol, that makes a 1/50sec opening.

These days, a top shutter speed of 1/1000sec coupled with a maximum flash sync of 1/50sec is considered rather limiting, and I don't think anyone would have

complained had we been given 1/4000sec and 1/250sec instead. Those original settings, born of the technology of the day, are just as limiting now as they were then. With Leica's fast lenses, it would be easy to run out of shutter speeds on a sunny day.

The camera has no meter of its own, so users will need either an external handheld, or hotshoe-mounted, lightmeter, or a combination of experience and guesswork.



Leica cameras have always been excellent tools for observational street photography



The optical viewfinder gives a sense of connection to your subjects

➤ The main feature of the camera is the viewfinder, which thankfully has the rangefinder built in. Focal lengths of 28mm, 35mm, 50mm, 75mm, 90mm and 135mm have guidelines that can be displayed in the viewfinder window, either by attaching that particular lens or by using the guideline preview lever on the front of the body. The coincident and superimposed views are displayed in a bright field in the centre of the viewfinder.

Parallax compensation is applied with coupled lenses according to the focus distance in use, so the guide frames move around the screen to ensure a degree of accuracy with closer subjects.

## Build and handling

As you might expect, the Leica M-A is built solidly. Milled from a single lump of brass, the top and base-plates are hard and unbending, while the mechanics on the inside add weight and heft. A tripod socket is built into the right-hand side of the base-plate.

As has always been the case with Leica M bodies, we have to hold the body tightly since no moulded gripping points are provided. The camera is covered with a leather finish that delivers a non-slip surface, and I never felt in danger of dropping the camera. With my thumb to the film winder, the bottom right-hand corner of the camera positions so that my palm encases it, and my little finger can extend along the base of the body. Once the film is advanced, the winder can sit locked in the out position, adding a degree of extra stability and security that is missing from digital Leica M bodies.

The left hand can provide a resting place for the remainder of the camera's base, while the

middle finger of the left hand finds the focus knob on the lens, and the index finger deals with the aperture ring. If you are a DSLR user, it might take a little while to get used to this way of working, but once you do it is comfortable as well as efficient.

Before you get to work shooting, though, you'll need to load the film. The M-A uses the same loading system as previous M cameras: with the base-plate off, the cassette drops into the film chamber and the leader slots between the prongs of the take-up spool. We then lift the rear flap to wiggle the sprockets into the sprocket holes and to ensure the film runs straight along the guide rails. It is a long time since I was loading and shooting with Leica M4s every day but, once learned, loading a Leica is something that you never forget. I found I could still do it without looking, other than to do a final check that the film was in straight.

Leica has chosen to use the one-piece film wind-on crank that is rigid along its length, rather than the more modern two-part cranks that use a hinge to allow the thumb pad to rotate with the thumb position. My preference is for the latter, but I learned to live with the one-piece version.

I also still prefer a flip-up, arm-type rewind crank, instead of the gnarled knob that the M-A uses. I found it more difficult to determine the difference in pressure once the film had been fully rewound. With arm-type rewind cranks I can tell when the film leader has disengaged from the wind-on spool, but is not yet back in the cassette.

The viewfinder is as bright and cheerful as you would expect from a Leica M, and the rangefinder in the centre of

## Focal points

The M-A's design harks back to Leica's first M-mount rangefinder, the M3 from 1954

### Mechanical shutter

The shutter curtain is made from rubberised cloth, and travels horizontally across the focal plane to create its exposures.

### Cable release

A standard screw-thread cable-release socket is housed in the shutter button. There is no self-timer.

### Meter coupling

The shutter-speed dial has an index slot for the hotshoe-mounted Leica MR-4 lightmeter. As far as I'm aware, this hasn't been made since 1987.

### Hotshoe

Modern flashguns can be used on the hotshoe when they are set to aperture priority or manual modes. Flash synchronisation is always on the first curtain.

### PC socket

Older guns and hammerhead designs can be cabled to the PC socket on the camera's rear below the hotshoe – as can studio heads.

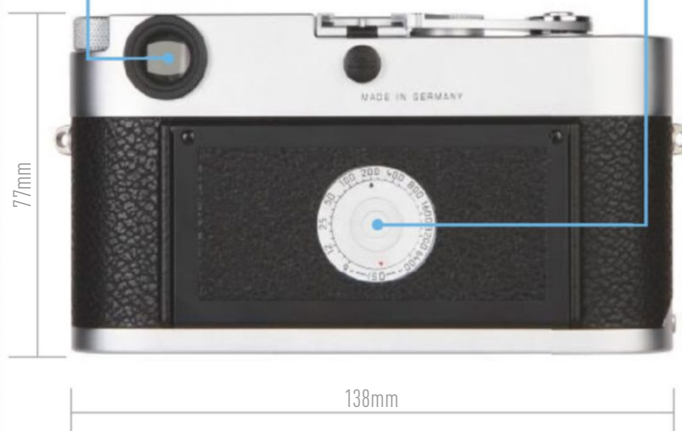


### Dioptré correction

Glasses wearers can choose from eyepiece lenses of strengths between -3 and +3 dioptres if the supplied -0.5 dioptre lens doesn't suit.

### Film speed reminder

A dial on the camera's back can be used to remind you of the ISO speed in use, and whether you are shooting colour or black & white film stock.





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the screen is as easy to use as these things can be. I found that with my glasses on I couldn't see the whole of the viewfinder screen, which is annoying. So if the camera were mine, I'd have to spend the extra £110 on a dioptre lens for the eyepiece – if I still had £110 left in my account, of course.

The frame guides are very clear and marked well, so are easy to see and use without too much thought. At any one time, guide markings for two focal lengths are on show, and Leica's tried and tested pairing works well, making it clear which guide is for which angle of view. The widest 28mm setting isn't too close to the edge of the screen, but you will need to press your eyeball close to the finder to see it all the way round. Meanwhile, the longest 135mm setting is large enough that we don't have to feel we are looking into the middle of next week.

The dual-image rangefinding system is bright, clear and easy to use, other than when focusing on a regular pattern, and the windows are well placed on the body so we don't cover them with our fingers.

As always, the film wind-on crank is long enough that we can wind easily with a single stroke or use multiple short movements to shift the film through the body. If you like to shoot in portrait orientation, you will have to learn to hold the camera with the right hand above the eye, as jawbones and cheeks get in the way of



With no built-in meter, exposure relies on the photographer's skill and judgement

winding when the camera is held the other way around. Film winding is otherwise simple and surprisingly fast, and I could manage about 1fps while keeping the camera reasonably still.

The compact system camera has redefined what we regard as 'silent' shooting and, while the

M-A has a soft muffled click when the shutter trips, it really isn't silent. I found myself giving the game away on a couple of occasions in quiet locations, as I got rather too close to my subject. Holding this camera, though, I looked more the harmless old camera anorak than a prying

professional out to steal souls.

The shutter-speed dial has enough resistance that it would take a real effort to turn it unintentionally, and it can't be turned unless the film winder is in the out position – which adds to the unlikelihood of accidents happening. Measured only for full stops, the dial falls into each speed position with a satisfying click. The dial doesn't rotate continuously, so to get from the B position to 1/1000sec we have to go all the way around the block.

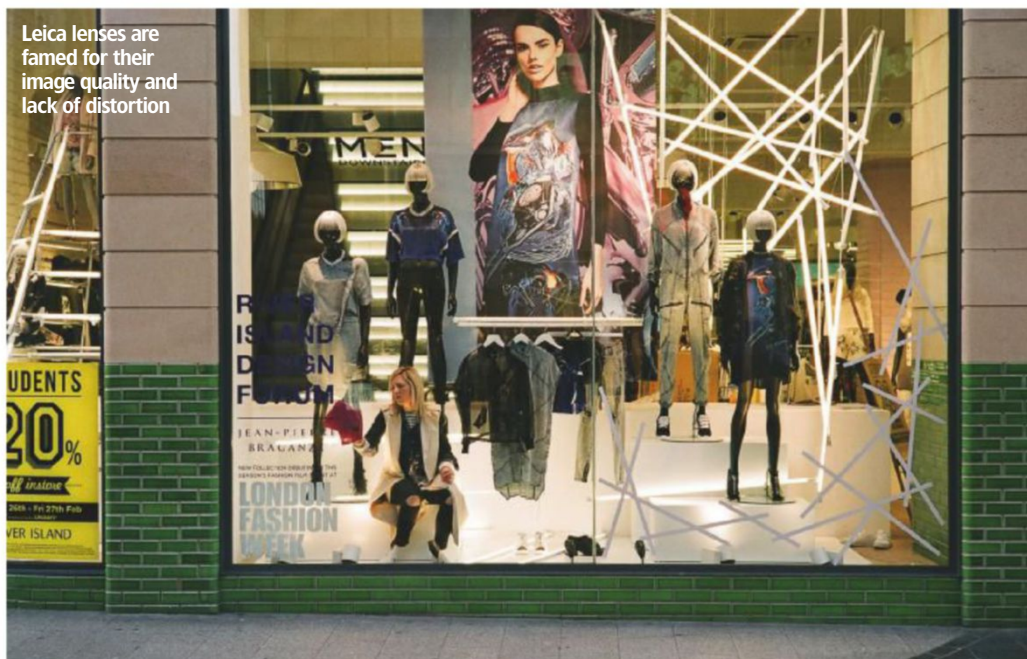
I'm really not sure how much of a big deal it is that this camera doesn't carry the famous Leica red dot. Leica says its absence helps to prevent the camera from standing out. It does, I suppose, but it is a minor detail. The Leica name is engraved on the top-plate of the matt chrome version, while the black chrome model has been kept plain other than the word 'Leica' on the frame of the hotshoe. The Leica symbol has often been called the most expensive red dot in the world, but it seems the company is still able to charge plenty, even without painting it on.

Once you get used to the way you need to hold the Leica M-A, and what you can and can't do, you may well enjoy it. The trick is to concentrate more on what it offers than to be frustrated by what it doesn't. I have to say that I rather enjoyed it. I like the way the camera is made and the no-nonsense handling. It is all quite refreshing.

## Image quality

ANY DISCUSSION of performance and image quality seems slightly redundant here. The camera is not responsible for the film, and the lenses aren't a part of the M-A. The camera did wind the film with good spacing, though, and the shutter speeds were correct. As you would expect, the lenses are of exceptional quality, and the bright corners and edge detail demonstrate a good deal of what we pay for when we buy Leica M.

It is easy to sneer that the camera and lenses are 'good' just because they are expensive and made by Leica, but this is a significant part of the truth.



Leica lenses are famed for their image quality and lack of distortion

The quiet shutter  
makes the M-A  
a good choice for  
candid photography



## Conclusion

There was a recent TV programme about a group of celebrities who had to live a caveman existence for two months in a remote forest in Bulgaria – to see how they coped foraging for food and making tools. It is an interesting idea, and plenty of us have wondered what life would be like were we taken back to an earlier age. Is it just fantasy that the 'simple' life would be uncomplicated and idyllic? I suspect the novelties of cooking over a fire would quickly wear off.

Using the Leica M-A is like living in a cave, but in a warm climate, with plenty of furs to rest on, a warm running river outside, and slow, fat creatures to hunt. It has a sense of perverse luxury that gives and takes away at the same time. It is, I suppose, the equivalent of 'glamping' – glamorous camping.

With a few olden-day skills remembered I got by, and I have to say that I rather enjoyed my time with the M-A. Would I want to shoot with it as my main camera? No.

The quality of the camera is wonderful, but in the long-term the inconvenience is not. Modern

cameras allow a hit rate that older cameras can't keep up with, and while I shot some images I'm pleased with using the M-A, I am also conscious that there were pictures I saw but missed, because I couldn't focus quickly enough or had to spend too long guessing the exposure. Thinking about brightness, shutter speeds and apertures takes more time than shooting in aperture priority and letting the camera do the rest.

There is only a handful of people in the world for whom the £3,100 Leica M-A is a logical purchase. Fortunately for Leica, though, logic has very little to do with how we buy cameras. This will be an emotional purchase – a want, rather than a need. While I liked the M-A very much, were I to require another simple film body, a moderately exercised Leica M4P for £600 would be a more sensible choice. But, of course, that not-made-in-Germany body holds nothing like the prestige of the M-A – and crucially it isn't new.

Will Leica sell all the M-A bodies it makes? Well, of course it will. Leica might look crazy from the outside, but it understands its market extremely well. The M-A will be a success whether you and I buy one or not.



Leica has become  
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Distortion is very low, with straight lines along the edge of the frame drawn correctly



# Sigma 24mm f/1.4 DG HSM | A

**Andy Westlake** investigates Sigma's latest 'Art'-series, high-quality fast prime

**S**igma is one of the longest-established third-party camera-lens makers, having been in business for more than 50 years. Yet while even recently it was best known for budget alternatives to the camera makers' own optics, over the past few years it has been steadily transforming itself into a premium manufacturer fully capable of making lenses as good as, if not better than, the major camera makers' own. Indeed, its extraordinary 50mm f/1.4 DG HSM | A is so good that we named it not just Fixed Focal Length Lens of the Year, but also our overall Product of the Year at the 2015 Amateur Photographer Awards.

This means that the new 24mm f/1.4 DG HSM | A for full-frame DSLRs comes to the market with significantly heightened levels of expectation. Where once we might have been impressed by Sigma making a truly excellent lens, we now fully expect its designs to be

nothing less than class-leading. So with this in mind, does the 24mm f/1.4 continue the company's recent rich vein of form?

## Features

With an optical formula of 15 elements in 11 groups, Sigma has chosen a relatively complex design for this class of lens (Canon and Nikon's equivalents use 13 and 12 elements respectively). Sigma hasn't skimped on the special glass, either, with three 'F' low-dispersion (FLD) and four special low-dispersion (SLD) elements used to minimise chromatic aberration. Two aspherical elements are also employed to reduce distortion and coma flare.

Autofocus employs an ultrasonic-type Hyper Sonic Motor, with full-time manual override on offer. A switch on the side of the lens engages



The 24mm f/1.4 shares design cues with Sigma's other recent fast prime lenses

manual focus, which can be aided by a small distance and depth of field scale on the top of the barrel. As with most modern AF lenses, though, the markings are too closely spaced to be very useful. The minimum focus distance is 0.25m, giving 0.19x magnification.

A nine-bladed aperture diaphragm provides settings from f/1.4 to f/16, and manages to maintain an impressively circular shape throughout the full range. This should help give an attractive rendition to out-of-focus backgrounds. The lens is threaded for



The fast maximum aperture allows shooting in low light without raising the ISO

77mm filters, and has a bayonet mount for the supplied petal-shaped hood.

Initially, the lens will come in versions to fit Canon, Nikon and Sigma DSLRs, in line with Sigma's recent practice. We wouldn't be surprised to see a Sony Alpha-fit model turn up sooner rather than later, and with Ricoh's announcement of an upcoming full-frame Pentax DSLR, we can but hope that Sigma will eventually make a K-mount version too.

## Build and handling

The 24mm f/1.4 shares its design with Sigma's recent premium lenses, such as the 50mm f/1.4 DG HSM | A, 35mm f/1.4 DG HSM | A and 18-35mm f/1.8 DC HSM | A. The section of the barrel adjacent to the camera body is metal, and the rest is formed of high-quality plastic. The broad manual-focus ring is placed towards the front of the lens, and is smoothly damped, rotating approximately 90° between infinity and minimum focus. A large ridged grip on the underside of the barrel aids handling.

Weighing 665g and measuring 85 x 90.2mm long, the Sigma is typical in size for a 24mm f/1.4 prime. It balances nicely on full-frame DSLRs such as the various Canon EOS 5D-series models we used for testing. One point worth noting is that it's not described as weather-sealed, which counts as one of its few clear disadvantages compared to its Canon and Nikon equivalents.

## Autofocus

With an internal focus design and ultrasonic focus motor, the Sigma 24mm f/1.4 lens

focuses quickly and decisively, with no fuss or hunting. I used our Canon-mount sample on multiple vintages of EOS 5D family bodies, and had no obvious problems with focus accuracy even when shooting wide open. However, with the EOS 5D and EOS 5D Mark II, I made a point of using the central focus point only, with a focus/recompose technique, as my experience with these cameras tells me that using off-centre AF points becomes something of a lottery with most fast primes.

## Image quality

We've become used to Sigma's Art-series f/1.4 prime lenses being excellent performers, and I'm pleased to be able to say that the 24mm continues in much the same vein. It's perhaps not as spectacular as the 50mm in terms of edge and corner sharpness wide open, but this is an extremely high bar. Instead, I'd characterise it as being closer to the 35mm f/1.4 Art lens. Wide open, it is noticeably softer in the corners than in the centre, but stop down



At f/1.4, the Sigma lens can give attractively blurred backgrounds when the subject is close



At normal working apertures around f/8-f/11, sharpness is very impressive all the way across the frame

to f/5.6 or smaller and it becomes extremely sharp right across the frame. Of course, on full frame, for subjects that require corner-to-corner detail such as landscapes or architecture, we'd probably shoot at normal working apertures of around f/8-f/11 anyway. Stop down to f/16 and the image slightly, but visibly, softens due to diffraction, so it makes sense for Sigma to have limited this minimum.

Distortion is exceptionally low, with just a hint of barrel-type bending of straight lines towards the edges of the frame. There's barely any lateral chromatic aberration, either. You might see a little red/cyan fringing towards the corners if you go looking for it, but it's unlikely to be a problem in real-world use, and is trivial to fix in post-processing anyway.

Fast lenses for full frame almost always give obvious vignetting when shot at maximum aperture, and the 24mm is no exception. But while some see vignetting as a defect, in the AP office we're not usually bothered by it, and indeed find that it often adds to an image aesthetically. Again, if it bothers you, it's easy to fix in software these days.

Wideangle lenses may not be the first choice on your mind for shallow depth of field work, but shoot close-up at f/1.4 and the 24mm can give some lovely blurred backgrounds. Its rendition of out-of-focus backgrounds is very attractive, too.

Shooting directly into the sun on a bright day, the lens shows impressive control of flare, with only a slight loss of contrast in the immediate vicinity of the light source. At the other end of the light-level scale, anyone interested in shooting star fields or cityscapes at night will be pleased to hear that coma is kept quite low, meaning that point light sources in the corner of the frame don't distort excessively in shape, even when shooting wide open.



## Our verdict

IT DIDN'T take all that much time shooting with the Sigma 24mm f/1.4 DG HSM | A for me to conclude that it really does live up to its 'Art' tag, giving excellent image quality across a range of shooting conditions. I wasn't able to test it side by side with its obvious competitors, but I'm confident it would stand up well against them in terms of image quality. It's not just the sharpness that's impressive, but also the overall look of the images, including the smooth, attractive rendition of out-of-focus regions. Quite simply, it produces lovely pictures with the minimum of fuss.

With an RRP of £799 at launch, the Sigma lens is also significantly cheaper than the proprietary Canon and Nikon 24mm f/1.4 primes, or indeed Sony's Alpha-mount 24mm f/2, with the only obvious sacrifice being its lack of weather-sealing. In short, it looks like Sigma has another sure-fire winner on its hands.



### Data file

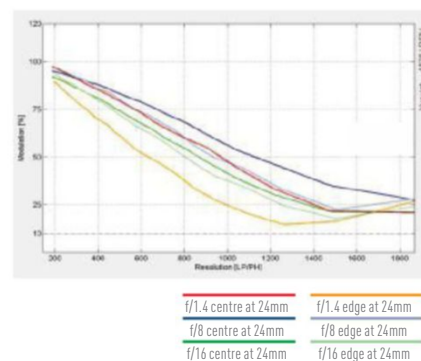
Price £799  
Filter diameter 77mm  
Lens elements 15  
Groups 11  
Diaphragm blades 9  
Aperture f/1.4-16  
Minimum focus 25cm  
Length 90.2mm  
Diameter 85mm  
Weight 665g  
Lens mount Canon, Nikon, Sigma



## Sigma 24mm f/1.4 DG HSM | A

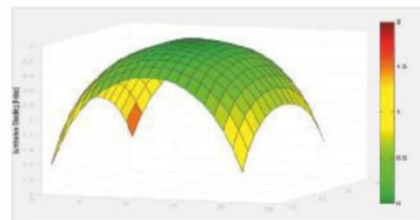
### Resolution

Our Applied Imaging tests reveal a lens that's impressively sharp in the centre when wide open, and while the corners are softer, they're by no means bad. Everything sharpens up on stopping down, with the centre reaching its very best at f/2.8. Best results overall are achieved at f/5.6-11, with f/16 revealing a little diffraction softening.



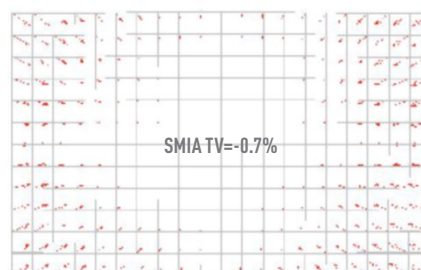
### Shading

Fast primes invariably show visible vignetting, and in the case of the Sigma 24mm we see a fall-off at the corners of around 1.6 stops at f/1.4. Stop down to f/2 and this reduces considerably, and by f/2.8 it's essentially gone altogether. If the vignetting disturbs you, it can be easily fixed using programs such as Adobe Lightroom or DxO Optics Pro.



### Curvilinear distortion

Our charts reveal that Sigma has done a good job of controlling distortion, with just a low level of barrel distortion visible. In general, we expect low distortion from primes – it's one good reason to choose them over zooms – but it usually comes with a greater trade-off against corner sharpness.



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## Language woes

**Q** I have just bought a Sony Alpha 7 camera, and after charging the battery I tried to use it. However, I didn't get far, because the camera appears to have been made in Thailand, and it is loaded with Chinese/Japanese characters. How do I change the camera to English when nothing but Chinese characters come up? Can you help, please?

**Ken Norton**

**A** What you need to do is find the Language setting in the menu. I know this is a bit tricky, given that the menu is in Japanese, but here's how to set about doing it.

The language setting for the Alpha 7 is in the Setup menu, which is the last section on the right, denoted by a toolbox icon. You then need to go to the fourth page of this menu, and select the third item down, which is the Language option. Go in here, select English, and you should be OK.

However, there might be a catch. Sony makes two versions of the Alpha 7 for sale in the Japanese market, with different language options. One is international, and will let you change to English, while the other is domestic, has only Japanese menus and is significantly cheaper. If this is the one you've been sold, then I'm afraid you're out of luck. This is just one of the potential pitfalls of buying non-UK stock.

**Andy Westlake**

## Filter facts

**Q** Canon's latest EOS 5DS comes in two versions, the 5DS and 5DS R. Can you tell me how the anti-aliasing filter works in the 5DS R version? **Malcolm Stewart**

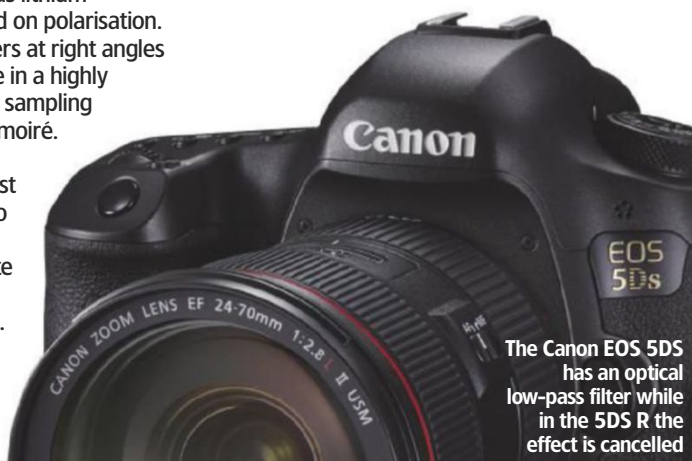
**A** The Canon EOS 5DS and 5DS R bear exactly the same relationship to each other as the Nikon D800 and D800E, in terms of how the effect of the low-pass filter is cancelled. Basically, an optical low-pass filter (OLPF) exploits an optical phenomenon known as birefringence. If a ray of light is passed through certain crystals, such as lithium niobate, it splits into two, based on polarisation. Cameras normally use two filters at right angles to each other to blur the image in a highly controlled fashion, to minimise sampling artefacts, such as aliasing and moiré. The 5DS does this as normal.

On the 5DS R, though, the first plate is orientated differently, so it splits the incoming light into two beams, but the second plate then recombines them. Hence the low-pass effect is cancelled.

Canon does this rather than eliminating the OLPF because it allows the two models to be made with minimal difference

in components. Removing the OLPF altogether would modify the light path through the filter stack and require the sensor to be repositioned slightly, complicating the manufacturing process. By doing it this way, Canon can test whether its customers might accept elimination of the OLPF altogether, without the risk of alienation by forcing them down one route.

For more about this subject, read Bob Newman's article on page 63 of this issue, where he looks at the effects of disabling the anti-aliasing filter in the Nikon D800E and Canon EOS 5DS R. **Andy Westlake**



The Canon EOS 5DS has an optical low-pass filter while in the 5DS R the effect is cancelled

## Colour comparison

**Q** When comparing images from the Canon EOS 50D, EOS 100D and Panasonic Lumix DMC-LF1 taken on the same settings, the LF1 is very colourful, the 100D looks OK, and the 50D looks as if it hasn't enough colour. Is this due to the sensors? Can I turn up the colour on the 50D, or should I buy a 70D? **Alan Howie Wood**

**A** There's no reason why colours from the EOS 50D shouldn't match the EOS 100D, or indeed the LF1, but it might take a little effort.

In fact, the 50D's built-in colour profiles are more or less identical to the 100D's, and while Panasonic's on the LF1 are a bit different, they aren't obviously

'better'. Aside from the camera's colour profile itself, however, two things strongly affect how colours turn out: exposure and white balance. If the image is overexposed, colours look washed out, but if it's slightly underexposed they can look rich and saturated. Equally, incorrect white balance can result in colours looking wrong, either with an overall tint towards a specific tone, or rendered too neutral by over-correction.

Exposure and white balance are set by automated systems in the camera, unless you override them manually. Newer models tend to have more sophisticated systems that make better decisions more consistently, so if you prefer to let the camera do its own thing a newer model may

well serve you better.

It's worth noting here that compact cameras like the LF1 determine white balance and metering using the main imaging sensor, which means they tend to be a bit more consistent than DSLRs, which need a separate metering system.

Going back to the EOS 50D, there are a couple of things you can try to get better colour rendition. First, keep a close eye on exposure, and if the images appear too light dial in some negative compensation. Second, try setting a manual white balance to suit the conditions, rather than let the camera decide. For example, for outdoor shooting, the daylight or cloudy settings should give best results.

**Andy Westlake**

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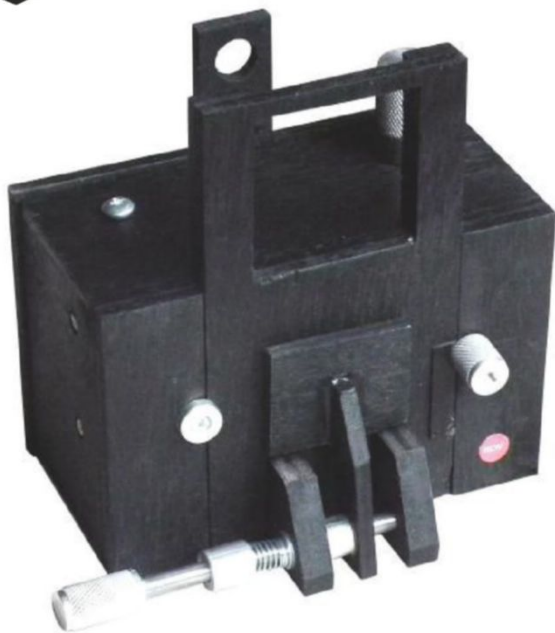
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## MY HOME-MADE CAMERA

# Shift-lens pinhole

Retired engineer Mike Rignall explains how to build a shift lens for a pinhole camera

USUALLY the pinhole is fixed inside the camera body, but in a shift design it is attached to a plate that can move vertically. The pinhole must be recessed in the moving plate, otherwise it will contact the front surface of the body. The pinhole-to-film spacing was set at 65mm, giving it a slightly wider

angle of view than a standard 12-on-120 camera, with a working aperture of around f/200.

This design used the 6 x 6 format, so the pinhole only needed to move vertically, not horizontally, thus alleviating the light-leak problem. The pinhole is attached to a large-area moving plate with



### Made by

Mike is a retired engineer. He spent his working life in electronics, but has always had a passion for cameras and optics. Having no artistic sensibility, he occasionally needs prompting by others, in this case his wife, who pointed out that although his pinhole images had a beautiful soft characteristic, converging verticals were present. He explained that an expensive shift lens is required to cure this problem. 'So make a shift pinhole', said his wife.

### The components

About 1/4 sq mtr 6mm MDF and a few aluminium rod offcuts (or visit Maplins for the knobs).

### How it was made

Making a decent pinhole with a 300-micron drill in thin aluminium foil is no problem and fixing in the body is straightforward. Moving a pinhole means making a sliding mechanism. Usually when you have two surfaces that are incorrectly attached, light leaks will appear. I understand that in theory light travels in a straight line – I wish cameras understood this fact!

light-trapping guides at either side, and the shutter attached. At the same time, it carries a 1:1 frame finder that moves vertically with the pinhole assembly. With a fixed rear eyepiece we now have a tracking viewfinder. The moving panel is locked in place by a knurled nut, seen on the front of the camera. Stops were added so that the panel could not be lifted out of the body and waste an exposure.



By shifting the pinhole upwards, more of the building can be included while avoiding converging verticals

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## BLAST FROM THE PAST

# Contarex 'Cyclops'

Ivor Matanle recalls one of the heaviest professional SLRs ever made

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PRICE £227 19s 11d (with f/2 Planar) AP 4 May 1960

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THE FIRST Contarex, nicknamed Cyclops, was usually sold with a 50mm f/2 Carl Zeiss Planar. It had an aperture setting wheel in the right-hand side of the top-plate and a window in the top of the meter cell housing in which apertures were set by turning the wheel. There were no engraved aperture settings on most of the lenses. Only the small part of the image in the centre circle of the screen actually focused.

The 35mm f/4 Distagon, 50mm f/2 Planar and 55mm f/1.4 Planar lenses were created for the Contarex. The 85mm f/2 and 135mm f/4 Sonnar were optically identical to the Contax rangefinder equivalents and the 250mm f/4 Sonnar was similar to the Contax 300mm f/4 Sonnar.

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**What's bad** Counter-intuitive handling, weight, centre-focusing screen.



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Professor Newman on...

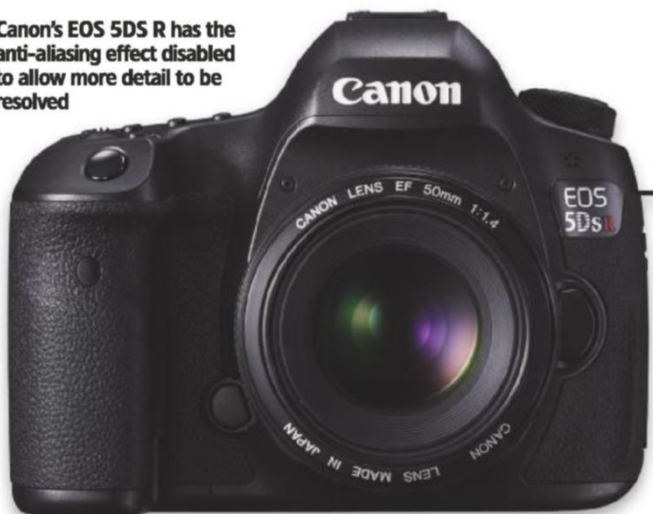
## Alias Canon and Nikon

Bob Newman on the effects of disabling the anti-aliasing filter in the Canon EOS 5DS R and Nikon D800E

Just over two years ago, Nikon released the D800, along with its more specialist sibling, the D800E. The difference between the two was that the D800E had its anti-aliasing (AA) filter incapacitated. The result of not having a functioning anti-aliasing filter is that images gain a little more acuity with respect to fine detail, but the downside is a greater propensity to aliasing effects, such as moiré and jaggies. Some photographers find these quite objectionable and others don't, so Nikon decided to give them the choice.

But why did Nikon adopt the strategy of disabling the filter, rather than just omitting it? The answer lies in production economics. The second half of the anti-alias filter also forms the cover glass for the sensor package. Had Nikon dispensed with the AA filter, it would have needed to stock two sensors: one

Canon's EOS 5DS R has the anti-aliasing effect disabled to allow more detail to be resolved



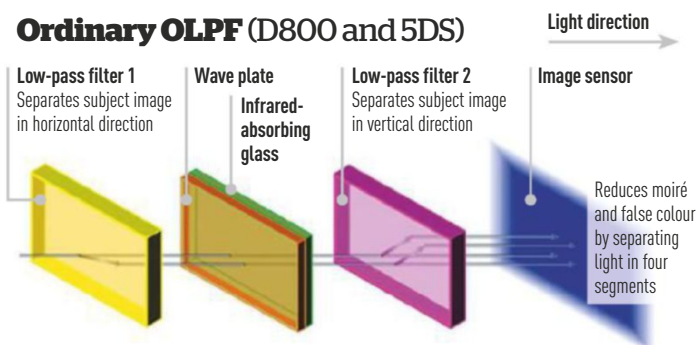
with half an AA filter as the cover glass, the other with plain glass. As the sensor is the most expensive part of the camera, the disabling tactic required Nikon to stick to only one type of sensor, with maximum flexibility in scheduling production of the two variants.

Now Canon has released its response to the D800, the 5DS. Like the D800, the 5DS comes in two variants: the 5DS with an AA filter and the 5DS R without. Both cameras are equipped with a filter, but in the 5DS R it is incapacitated.

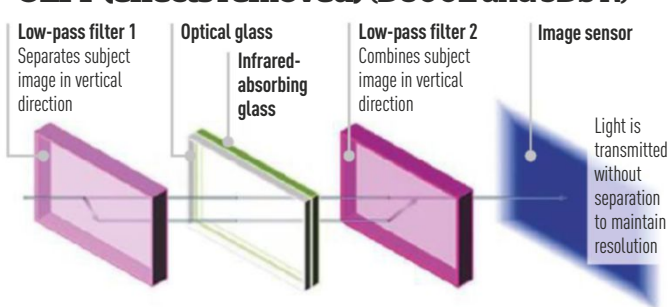
An anti-aliasing filter blurs the image in a controlled way using a phenomenon known as birefringence. This occurs in some crystalline materials where the index of refraction depends on the polarisation of light. Thus, light polarised in one direction will be refracted and more displaced than that polarised in the other. This causes a single dot to be rendered as two dots, one of each polarisation. Another optical layer, a quarter-wave plate, mixes up the polarisation again, so a second birefringent filter, perpendicular to the first, spreads the two dots into four.

In the incapacitated filter (in the D800E and 5DS R), the quarter-wave plate is replaced by a sheet of glass, and the second-half filter has the same orientation as the first. Instead of spreading the light into four dots, it recombines the two into one, cancelling the effect of the filter, or nearly so.

### Ordinary OLPF (D800 and 5DS)



### OLPF (effects removed) (D800E and 5DS R)



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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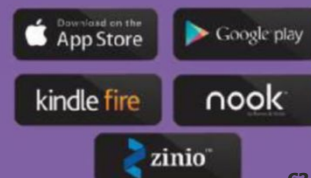


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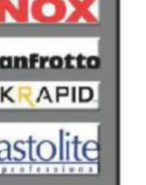
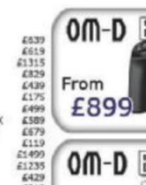
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## Leica 'M', 'R' & Screw & Binoculars

LEICA V LUX 20 COMPLETE WITH ALL ACCESSORIES	MINT £195.00
LEICA M4 CHROME BODY	MINT/EXC+++ £995.00
LEICA M4P BLACK BODY	EXC++ £995.00
LEICA M2 M2 BODY COMPLETE WITH INST BODY	MINT-BOXED £795.00
LEICA M2 M2 BODY WITH CASE	EXC++ £455.00
LEICA M6a BODY SER NO 1265938 CIRCA 1970	MINT- £425.00
LEICA M6a BODY SER NO 141111XGIRCA 1975-76	EXC++ £399.00
LEICA M1 & 50mm f2.8 NIKKEL ELM (FROM A COLLECTION)	EXC++ £365.00
LEICA IF R DIAL BODY (FROM A COLLECTION)	EXC+++ £245.00
LEICA II BODY REALLY NICE ONE	EXC++ £245.00
LEICA II A SUMMILUX WITH 5cm f2 COLL SUMMITAR	EXC++ £395.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	MINT- £295.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON	MINT- £795.00
VOIGTLANDER BESSA R2 M & VOIGTLANDER GRIP	MINT-BOXED £325.00
ZEISS 21mm f4.5 BIOGON ZM	MINT BOXED AS NEW £699.00
LEICA 21mm f4.5 SUP ANGLON + A ADAP + FINDER MINT IN KEPPER + £255.00	
LEICA 35mm f2.8 SUMMILUX ASPHERICAL + HOOD	MINT BOXED £1,995.00
LEICA 35mm f2.8 SUMMILUX ASPHERICAL BLACK	MINT BOXED £1,595.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER	MINT- £395.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS	MINT- £395.00
LEICA 40mm f2 SUMMICRON C M MOUNT	MINT-CASED £375.00
LEICA 50mm f2 SUMMICRON B BT LATEST	MINT BOXED £995.00
LEICA 50mm f2 SUMMICRON CHROME SER NO 3630114	MINT- £455.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD	MINT BOXED £99.00
LEICA 50mm f2 SUMMICRON COLLAPSIBLE	MINT- £399.00
LEICA 50mm f2 SUMMICRON CHROME M FIT	EXC+++ £595.00
LEICA 50mm f2 CLOSE FOCUS SUMMICRON + SPECS	MINT- £545.00
LEICA 50mm f2 CLOSE FOCUS SUMMICRON	EXC++ £465.00
LEICA 5cm f3.5 COLLAPSIBLE ELMAR FOR M	MINT- £245.00
LEICA 90mm f2.5 SUMMARIT M 6 BT LATEST + HOOD	MINT BOXED £875.00
LEICA 90mm f2.8 ELMARIT M CHROME WITH HOOD	MINT- £295.00
LEICA 90mm f4 ELMAR C M MOUNT	MINT-CASED £275.00
LEICA 135mm f2.8 ELMARIT WITH SPECS	EXC++ £295.00
LEICA 135mm f4.5 Hektor	EXC++ £75.00
VOIGTLANDER 15mm f4.5 HSL HELIAR WITH FINDER	MINT BOXED £295.00
VOIGTLANDER 25mm f4 COL SKOPAR VM	MINT-BOXED £275.00
VOIGTLANDER 25mm f4 COL SKO LEICA SCREW + FOR	MINT BOXED £295.00
VOIGTLANDER 28mm f2 BLACK VM	MINT £345.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR L39	MINT BOXED £275.00
VOIGTLANDER 15mm FINDER	MINT- £75.00
VOIGTLANDER BESSA R GRIP FOR R2,R3,R4	MINT BOXED £49.00
LEICA UNIVERSAL POLARIZING FILTER KIT M(13556)	MINT BOXED £225.00
LEICA M GRIP FOR M7/M6/MITTL etc	MINT- £49.00
CANON 28mm f3.5 SERENAR SCREW	MINT- £175.00
RODENSTOCK HELIGON 35mm f2.8 LEICA SCREW RARE	MINT- £375.00
LEICA 35mm f3.5 SUMMARON SCREW	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW	MINT- £395.00
LEICA 5cm f2.8 COLLAPSIBLE ELMAR SCREW	MINT- £299.00
LEICA 5cm f2 SUMMARIT SCREW	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT	EXC++ IN KEPPER £275.00
LEICA 135mm f4.5 Hektor + HOOD M MOUNT	EXC++ £399.00
LEICA 135mm f4.5 Hektor IN KEPPER	EXC++ £199.00
LEICA FIT DALLMEYER 13.5cm f4.5 DALRAC	EXC++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW	EXC++ £145.00
LEICA 135mm f4.5 Hektor + HOOD SCREW	EXC++ £99.00
LEICA SP240 FLASH	MINT BOXED £189.00
LEICA WINDER M4-2 FOR M4 etc.	MINT-BOXED £145.00
LEICAFLX SL BODY CHROME	MINT-BOXED £245.00
LEICAFLX SL BODY CHROME	MINT BOXED £175.00
LEICA 50mm f2 SUMMICRON R 2 CAM	MINT £199.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 35 - 70mm f3.5 R VARIO ELMAR	MINT-CASED £275.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
LEICA ULTRAVID 8 x 42 BINOCULARS BLACK	MINT- £395.00

## Medium & Large Format

LEICA 10 x 40 TRINOVIA BA WITH CASE & MANUAL	MINT-BOXED £495.00
ZEISS 6 x 20 MONOCULAR WITH CASE	MINT-CASED £125.00
BRONICA 45mm f4 RF LENS FOR RF645 WITH FINDER	MINT BOXED £325.00
BRONICA ETRSI 80mm f5.6 MFT 120 K COMPLETE	MINT BOXED £225.00
BRONICA ETRSI COMPLETE W/LF 120 BACK, 75mm LENS	MINT- £199.00
BRONICA 40mm f4 PE LENS TOTALLY AS NEW	MINT BOXED £195.00
BRONICA 50mm f2.8 ZENANON FOR ETRSI/ETRSI	MINT- £159.00
BRONICA 50mm f2.8 ZENANON MC	EXC+++ £99.00
BRONICA 150mm f3.5 ZENANON E MC	MINT BOXED £399.00
BRONICA 150mm f3.5 ZENANON E MC	MINT- £399.00
BRONICA 150mm f4 E	MINT- £399.00
BRONICA ETRSI 120 BACK	MINT BOXED £99.00
BRONICA POLAROID BACK FOR ETRSI, ETRSI etc	MINT BOXED £99.00
BRONICA AEI METERED PRISM	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI	MINT- £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI	EXC++ £99.00
BRONICA ROTARY PRISM FINDER FOR ETRSI, ETRSI etc	MINT- £75.00
BRONICA SPEEDGRIP FOR ETRSI/ETRSI	MINT- £45.00
BRONICA MOTOR WINDER E	EXC+++ £99.00
BRONICA 150mm f3.5 ZENANON S	MINT- £169.00
BRONICA 65mm f4 ZENANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm f4.5 ZENANON MACRO FOR SQ	MINT-CASED £395.00
BRONICA 150mm f4.5 ZENANON FOR SQ	MINT-CASED £145.00
BRONICA PRISM ME METERED FOR SQ/SA/SAI	MINT- £99.00
BRONICA SPEED GRIP FOR SQ/SA/SAI	MINT- £39.00
MAMMYA 6 with 50mm f4 & 150mm f4.5 + HOODS + FILT.	MINT- £1,499.00
MAMMYA 6 BODY WITH 50mm f4 "F" FOR 6 + HOOD/FILT.	MINT- £1,195.00
MAMMYA 150mm f4.5 "F" WITH HOOD	MINT £595.00
MAMMYA 43mm f4.5 WITH FINDER & HOOD FOR 77/II	MINT BOXED £799.00
MAMMYA 150mm f4.5 WITH HOOD FOR 77/II	MINT BOXED £395.00
MAMMYA 150mm f4.5 - HOOD FOR MAMMYA 77/II	MINT £425.00
MAMMYA 180mm f4.5 SEIKOR 7 FOR RZ	MINT £199.00
MAMMYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMMYA 150mm f3.5 A/F FOR 945 A/F	MINT £299.00
MAMMYA 210mm f4 SEIKOR FOR R45	MINT CASED £195.00
MAMMYA 180mm f4.5 SEIKOR FOR R8	MINT £169.00
MAMMYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £195.00
PENTAX 55mm f2.8 FOR PENTAX 6x7	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 6x7 + FILTER AND HOOD	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm f4.5 MAKRO FOR 608	MINT- £575.00
WISTA TYPE N 4.5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £99.00

## Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY COMPLETE	MINT BOXED £995.00
NIKON F5 BODY COMPLETE WITH STRAP & MANUAL	MINT BOXED £399.00
NIKON MD-40 BATT GRIP FOR F6	MINT BOXED £169.00
NIKON F4 BODY	EXC++ £169.00
NIKON 24mm f1.4 "G" ED AF-S TOTALLY AS NEW	MINT BOXED £975.00
NIKON 24mm f2.8 AF "D" SUPER PRIME LENS	MINT £295.00
NIKON 35mm f1.8 "G" DX AF-S	MINT BOXED £115.00
NIKON 50mm f1.8 AF	MINT £75.00
NIKON 50mm f1.8 "G" AF-S LENS	MINT





# The U.K.s Largest Used Equipment Specialist

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## Fuji X Lenses

Fuji X Lenses		2x Teleconverter PS		E++ E39	Sigma 180mm F5.6 Apo Macro	As Seen E39	RTS2 Body Only	E- E129 - E149	Canon EOS 350D + 17-85mm	E+ E129	250mm F5.6 C.F.	E+ E239
14mm F2.8 XF	Mint- E249	SQA 220U Mag.	E+ E75	Sigma 300mm F2.8 Apo	Unused E349	RTS + Winder	E+ E149	Fuji S2 Pro Body Only	As Seen E69	250mm F5.6 C.F. Super Achromat.	E+ E1, 999	
16-50mm F3.5-5.6 OIS XC	E++ / Mint- E129 - E139	AE Prism Finder S	E+ E89	Sigma 300mm F2.8 ED As DG HSM	E++ E1, 689	167MT Body Only	E+ E59 - E89	Fuji S3 Pro Body Only	E- E39 - E129	250mm F5.6 C.F. Black	E+ E349	
18-55mm F2.8-4 XF	Mint- E279	ME Prism Finder S	E+ E79	Sigma 300mm F4 Apo	E++ E1, 559	137MD Body Only	E+ E39	Fuji S5 Pro + MB-D200 Grip	E+ E239	500mm F5.6 C.F.	E+ E849	
18mm F2 XF R	E++ / Unused E219 - E259	Proshade S	E+ E25	Sigma 500mm F4.5 Apo EX HSM	E+ E1, 749	139 Body + Databack	E+ E49	Nikon D3 Body Only	E+ / E++ E999 - E1, 249	500mm F8 C.F. Black	E+ E450 - E499	
27mm F2.8 XF	Mint- / Unused E249 - E259	Polaroid Mag S	E+ E25	Tamron 10-24mm F3.5-4.5 Di II LD Asph	E++ E279	139 Body + Winder	E+ E75	Nikon D800E Body Only	E- / E++ E1, 349 - E1, 399	1.4x Converter	E++ E399	
50-230mm F3.5-6.3 OIS XC	E++ E159			Tamron 18-200mm F3.5-6.3 XR Di II	As Seen E49	139 Body Only	E+ E39	Nikon D800 Body Only	E+ / E++ E1, 149 - E1, 399	1.4x PC Master Shift Converter	E++ E399	

#### 4/3rds Lenses

3rds Lenses											
Olympus 7-14mm F4 ED Zuiko	+++ E789	EOS 1 Body Only	Exc / + / ++ E59 - E140	Tamron 70-300mm F4-5.6 Di	E++ E49	28-80mm F3.5-5.6 AF	New E399	Nikon D300S Body Only	E++ E449 - E479	A16 Black Mag	E++ E149
Olympus 7-14mm F4 ED Zuiko	+++ E789	EOS 1 Body Only	Exc / + / ++ E59 - E140	Tamron 70-300mm F4-5.6 Di VC USD	E++ E199	35-70mm F3.4 MM	E- E279	Nikon D300 Body Only	E+ / E++ E289 - E339	A24 Black Mag	E++ E149
Olympus 9-18mm F4-5.6 ED Zuiko	+++ E279	EOS 3 Body Only	As Seen / E+ E79 - E119	Tamron 90mm F2.8 SP Di Macro	E++ E219	60mm F2.8 AE Macro	E++ / Mint- E399	Nikon D200 Body Only	As Seen / E+ E399 - E189	A24 Chrome Mag	E+ / E++ E49 - E125
Olympus 11-22mm F2.8-3.5 Zuiko		EOS 30 + 28-90mm	E++ E79	Tamron 100-500mm F5-6.3 AF	E++ E499	70-200mm F4-5.6 AF	E++ E499	Nikon D7000 Body Only	E+ / E++ E349 - E389	A24 Black Mag	E+ E139
		EOS 30 + BP900 Grip	E- E59	Tamron 200-500mm F5-6.3 Di LD AF	E++ E499	70-300mm F4-5.6 AF	E++ / Unused E449 - E799	Nikon D3200 Body Only	E- E159	E24 Chrome Mag	E+ / Mint- E169 - E199
Olympus 12-60mm F2.8-4 ED SWD	E+ E349	EOS 300 Body Only	E++ E59 - E119	Tamron 500mm F3.5 SP Reflex	E- E79	100mm F3.5 AE	E- E239	Nikon D90 Body Only	E- E179	Emotion 54 Digital Back	E+ E1, 875
Olympus 14-55mm F2.8 SWD		EOS 30E Body Only	As Seen E39	Tokina 10-17mm F3.5-4.5 DX Fisheye	Ex Demo E539	135mm F2 (60 Year Edition)	Unused E239	Nikon D70 Infra Red Body Only	E++ E119	GW Window	E++ / Mint E169 - E249
		EOS 5 + V610 Grip	E- E49	Tokina 11-16mm F2.8 DX ATX	E+ E399	180mm F2.8 AE	Unused E399	Nikon D70 Body Only	E- E79	OW Remote + Remote	E- E199
Olympus 14-42mm F3.5-5.6 Zuiko	E++ E49	EOS 5 + QD00 Body Only	E++ E59	Tokina 12-24mm F4 ATX Pro SD	E++ E279 - E285	200mm F3.5 AE	E++ E199	Nikon D50 Body Only	E- E69	Extension Tube 16	E- E399
Olympus 14-55mm F3.5-5.6 Zuiko	E++ E49	EOS 50E + BP50 Grip	As Seen / E- E39 - E59	Tokina 16-50mm F2.8 ATX Pro DX	E++ E289	200mm F4 AE	Unused E449 - E499	Nikon D40 Body Only	E- E69	Extension Tube 16E	Mint E39
Olympus 14-55mm F3.5-5.6 Zuiko	E++ E159 - E249	EOS 50E Body Only	E- E49	Tokina 24-200mm F3.5-5.6 SD	E++ E129	300mm F4 AE	E- E299	Yashica E30 + 14-42mm	E++ E349	Extension Tube 32	Mint- E35
Olympus 150mm F2.8 Zuiko	E+ / Mint- E1, 099 - E1, 289	EOS 600 + 28-70mm	E- E59	Tokina 28-70mm F2.6-2.8 ATX Pro	Unused E249	Yashica 55mm F2.8 Macro	E++ E59	Olympus E1 Body + HD22 Grip	As Seen E39	Extension Tube 32E	Mint- E39
Panasonic 25mm F1.4 Summilux D		EOS RT Body Only	Unused E149	Tokina 28-80mm F2.8 ATX Pro	E++ E249	Vivitar 100mm F4 Medical Set	Unused E299	Olympus E620 + 14-42mm + 40-150mm		Extension Tube 55	E- E30
		10-22mm F3.5-5.4 EFS	Mint- E349	Tokina 30-150mm F2.8 DX ATX	Ex Demo E449	TLA20 Flash	E++ E15 - E39	E- E339 - E449		Extension Tube 56E	E+ / Mint E39 - E59
Olympus 25mm F2.8 Zuiko	E++ E139	14mm F2.8 L USM	Exc E599	Tokina 80-400mm F4.5-5.6 ATX	E++ E239	TLA20 Flash	As Seen / Unused E39 - E149	Olympus E620 + 14-55mm + 40-150mm	E- E289	Extension Tube 8	E- E30
Olympus 35-100mm F2.8 Zuiko	E++ E1, 089	14mm F2.8 L USM II	E++ E1, 349	Zeiss 21mm F2.8 ZE	Mint- E99	TLA30 Flash	E+ / Unused E25 - E49	Olympus E620 + 14-42mm	E++ E299	Profloss A504	E- E159
Olympus 35mm F3.5 Macro Zuiko		15-55mm F3.5-5.6 IS USM	Mint- E449	Zeiss 25mm F2.2 ZE	Mint- E99	TLA360 Flash	E++ E119 - E149	Olympus E620 Body Only	E++ E249	Focus Screen Adapter SWCM	E- E399

Olympus 40-150mm F4-5.6

Olympus 40-150mm F4-5.6 ED Zuiko	17-55mm F2.8 EFS USM	E+ / E++	E429 - E448	1.4x EF Midl Extender	E++ / Mint	E169 - E189	Fujiflex X-1	Mint	E249	Olympus E300 + 14-42mm	E+ E149	HC3 Finder	E+ E219
Olympus 17-55mm F4-5.6 IS USM	E+ / E++	E119 - E159	2x EF Extender	Mint	E199	Fujiflex X100	Mint	E199	Olympus E330 Body Only	E+ E79	HM Turret Finder H	E+ E219	
Olympus 17mm f4.0 T.S.E.	Mint	E1-389	2x EF Midl Extender	E++	E169	Fujiflex X10 Black + Case	E+ E199	Pentax Ks Its Body Only	E+ E479	PMIS Meter	E+ / E++	E99 - E129	
Olympus 18-135mm F2.8-3.5 IS USM	E+ / E++	E119 - E189	Keniko X2 Converter DG Pro300	E++	E79	Fujiflex X100	E+ E329	Pentax K7 Body Only	E+ E479	PMIS Meter	E+ E299	E129	
Olympus 20mm F2.8 ED Macro Zuiko	E+ E269	18-200mm F3.5-5.6 IS EFS	E+ E339	Teleplus X2 MCT Converter	E+ E339	Fujiflex X100 + Hood	E+ / E++	E339	Pentax K30 Body Only	E+ E249	PM3E1 Meter Prism	E+ E249	
Samsung 65mm F4.5 MC Af. Asm	E+ E159	18-250mm F3.5-5.6 IS USM	As Seen / E++	E259	Fujiflex X200 Body Only	E+ E149	Pentax K100 Body Only	E+ E149	PM3E1 Meter Prism	E+ E249	PM3E1 Meter Prism	Exc E479	
Olympus 50mm F2.8 ED Macro Zuiko	E+ E1-950	24mm F1.4 USM MKII	Mint	E699	E++ / E15 - E29	Fujiflex X100s Silver + Case	E+ E569	Pentax K100 Body Only	E+ E249	Hasseblad Xpan Series	E+ E1-389	E1-489	
Olympus EC14 1.4 Converter	E+ / E++	E179 - E189	24mm F2.8 EF	E+ E189 - E199	380EX Speedlite	E+ E699	Fujiflex X20	E+ E239	Pentax K1000 + 18-55mm	E+ E129	Hasseblad Xpan Series	E+ E1-389	E1-489
Olympus EC20 X2 Converter	E++ E239	24mm F3.5 L TSE	E+ E719	430EX II Speedlite	E++ E139	Fujiflex X200	Mint	E139	Pentax K100D Body Only	E+ As Seen / E++	E49 - E109	E1-489	

Panasonic 7-14mm F4 G

Panasonic 7-14mm F4.5 G Vario	E++	E649	28mm F2.8 IF	E++	E90	540EZ Speedlite	E+ / E++	E35- E49	Fuji X-E1 Silver Body Only	E++ / E++	E199- E219	Pentax "S" D Body Only	E- E99	45mm Xenon Centre Filter	E+ E119	
Olympus 9-18mm F4.5 M Zuiko ED			28mm F2.8 IS USM	Mint- E99	E90	550EZ Speedlite	As Seen / E++	E79- E119	Fuji X-M1 Black Body Only	E++	E189	Sigma SD + 24-70mm	As Seen E79	Xp100 Release Crd.	E+ E239	
	Mint- E229- E339		28-200mm F3.5-5.6 USM	E- E119	E119	580EZ Mfd Speedlite	E- E119	Fuji X-Pro1 Body	E+ / E++	E339- E359		Sigma SD9 Body Only	As Seen E79			
Olympus 12-50mm F3.5-6.3 M Zuiko			35-350mm F3.5-5.6 L USM	Mint- E689	E90	580EZ Mfd Speedlite	E+ / Mint- E139- E219	Nikon V2 Black & 10-30mm	E++	E389		Sony A700 Body Only				
	Mint- E99- E159					40mm F2.8 TS-FT						Sony A700 Body + VG-C080 Grip	E++	E899	M Monochrome Black Body Only	Mint E599
Panasonic 12.5mm F12 G 3d	E++ / Mint- E119	E159	45mm F2.8 STM	E++	E749- E849	MR-14EX Macro Ringlite	E++ / Unused E249					Sony A600 Body Only	E++	E749- E789	M-P Black Body Only	Mint E399

Panasonic 14-42mm F3

[illegible]

## 16-50mm F3.5-5.6 PZ C

16-50mm F3.5-6.7 PZ OSS	E+/E++	€75 - 95	100mm F2.8 EF Macro	E	€169	35mm F3.5 Distagon	E+/Mint	€749 - 949	Panasonic G3 + 14-42mm	Mint-139	E++/Mint	€941 - 9249	M4 Chrome Body Only	E	€559		
18-55mm F3.5-6.3 OSS	E++/Mint	€59 - 979	100mm F2.8 L Macro IS USM	E++	€529	50mm F2.8 Distagon	E++	€489 - 649	Panasonic GF6 Body Only	E++	€179	1.7x H Converter	E++/Mint	€549 - 699	M2 Chrome Body Only	Exc/E	€389 - 949
24mm F1.8 E	E++	€449	100mm F2.8 USM Macro	E	€299	45mm F3.5 Vario	E++/E++	€1,399 - 1,599	Panasonic GH2 Body Only	E+/Mint	€219 - 2279	GH3 GModule	E	€289	M2 Black Body Only	E	€349
28-70mm F3.5-6.3 FE OSS	E++	€189	100-400mm F4.5-5.6 L IS USM	E+/E++	€699 - 989	55mm F3.5 Distagon	E++	€599	Panasonic GH3 Body Only	E++/Mint	€429 - 949	Extension Tube H 13mm	E++	€129 - 165	MDA Chrome Body Only	E	€329
28-70mm F1.8 E ZA	E++	€489	135mm F2 L USM	E++	€589 - 599	120mm F4.5 Apo-Snoper	E++	€549 - 939	Panasonic GH1 Body Only	E+/E++	€179 - 219	Extension Tube H 26mm	E++	€129 - 165	Konica Hexar RF Limited Edition	Mint	€2,499
OX10 Smart Phone Lens	E++	€89	180mm F3.5 L Macro USM	E++/Mint	€689 - 979	140mm F2.8 P.Super	E+/Used	€399 - 689	Panasonic GH4 Body Only	Mint	€899	Extension Tube H 52mm	E	€155	Konica Hexar RF 50mm 2x Flash	E	€799

ETRS Body Only .....

<b>ETRS Body Only</b>	E- 479	400mm F2.8 USM	E- 24,949	3x Multi-Fluorite Aps. Telephoto Lens	E- 24,949	Samsung NX100 + 18-55mm Lens	E- / + M- 1,359 - 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
30mm F3.5 Fisheye	E- 699 + E- 699	400mm F2.8 USM	E- 12,199	4x SoliTru VR Telephoto Lens	M- 14,499	Samsung NX100 + 20-50mm	E- + E- 999	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
40mm F4 PE	As Seen / E- 179 - 1,129	400mm F5.6 USM	E- 5,849	220 VAC Vacuum Film Insert	E- / + M- 2,249 - 2,289	Samsung NX100 + 20-50mm	M- 14,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
45-90mm F4.5-5.6 PE	E- 3,999 - 4,449	600mm F4.1 USM	E- 15,349	M- 20 Waist Level Filter	E- / + M- 2,249 - 2,289	Sony NEX-3 + 18-55mm	E- + E- 1,599	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
70-140mm F4.5 PE	E- 3,999	600mm F4.1 USM	E- 15,349	MBF-1 Film Black	M- 1,599	Sony NEX-3 + 18-55mm + Flash	E- + E- 1,719	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
15mm F2.8 E	E- 449	600mm F4.1 USM	E- 15,349	MBF-18 220 Film Insert	M- 1,599	Sony NEX-3 + 18-55mm + Flash	E- + E- 1,719	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
70mm F4.5 Macro	E- 1,169	600mm F5.6 L3 USM	M- 18,299	MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
			E- 119	MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499	10mm F3.2 Asph M Black	E- / + E- 1,499 - 1,599
				MBF-22 Polaroid Mag	E- / + E- 2,499 - 2,499	Sony NEX-3 + 18-55mm + 16mm	E- + E- 1,499	Timed 1000 FPS 1000 FPS	E- / + E- 1,359 - 1,499		

## 200mm F4.5 E.....

[illegible]

SQA Body + Magazine...

30A Body + Magazine	E++ E129	Sigma 70-300mm F4-5.6 Macro	E++ E55 - E79	AV Body Only	E+ /E++ E249 - E349	Canon EOS SD Body Only	E+ /E++ E329 - E349	140-280mm F5.6 G Black	E+ E490 - E549	65mm F3.5 Elmar	E+ /E++ E245 - E299
75-150mm F4.5 PS	E++ E399	Sigma 100-300mm F4 Apo EX HSM	E++ E249 - E349	RTS3 Body Only	E++ E249 - E349	Canon EOS SD Body Only	E+ E349	140-280mm F5.6 G Bit Varignon	E++ E599 - E549	55mm F2.5 Black 6 BIT	Mint- E589
80mm F2.8 S	E+ E89	Sigma 120-300mm F2.8 EX DG OS HSM S E++ E199	RX Body Only	E+ E169	Canon EOS SUD + BG-2 Grip	E++ E289	150mm F4 CF	Exc /E+ E249 - E349	90mm F2 Apo M Black bit Exc / Mint-	E1,499 - E1,899	
140-280mm F5.6 PS	E+ E399	Sigma 135-400mm F4.5-5.6 Apo	E++ E199	S2 Body Only	E++ / Unused E450	Canon EOS SD Body Only	E+ E249	160mm F4.8 CB	E++ / Mint- E349 - E399	90mm F2 Black	E++ E649
150mm F4.5 PS	Exc /E++ E99 - E119	Sigma 170-500mm F5-6.3 Apo	E++ E299	ST Body Only	E+ E229	Canon EOS SD Body Only	E+ E299	250mm F5.6 G Black	E+ E149 - E199	90mm F2 M Black	E+ E249
200mm F4.5 S	E++ E399	Sigma 180mm F3.5 EX Macro DG HSM	E++ E299	RTS2 Body + Motordrive	E+ E199	Canon EOS SUD Body Only	Mint- E189	250mm F5.6 G Chrome	E+ E189	90mm F2 M Chrome	E++ E399
500mm F8 S	E+ E299			RTS2 Body + Winder	E+ E169	Canon EOS 4000 - BG-3 Grip	E++ E129	250mm F5.6 G Silver	E+ E149	90mm F2.5 Black 6 BIT	Mint- E589

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90mm F2.8 Black	As Seen	E299	24mm F3.5 ED PC-E	E+ / E++	E989	E1-139	S9800 Superlight	E+ / E++	E189	E229
90mm F2.8 Chrome	Exc / E-	E289	E449	24-85mm F2.8 AFD	E+	E269	SD8 Battery			E35
90mm F2.8 Black	Exc	E550		24-120mm F3.5-5.6 ED AFD	E++	E99	SJ800 Wireless Commander		Mint-	E189
90mm F4 C Elmar	E+	E199		24-120mm F3.5-5.6 G AFD ED VR	E++	E179				
90mm F4 Elmar	As Seen / E+	E489	E199	28mm F2.8 AFD	E++	E149				
90mm F4 Elmar E39	E-	E199	E249	28-200mm F3.5-5.6 AFD	E++	E129	<b>Pentax 645 Series</b>			
90mm F4 Lightweight Elmar	E-	E299		28-200mm F3.5-5.6 AFD	As Seen	E89	645M Compact	E++	E549	
135mm F2.8 Black	E+ / E++	E439		28-300mm F3.5-5.6 G ED AFS VR	E+	E499	645L Body Only	E++	E349	
135mm F2.8 M Black	As Seen	E250		35mm F1.8 G AFS DX	Mint-	E100	35-55mm F4.5 AL FA	E++	E1,049	
135mm F4 C Elmar	Exc / E-	E349	E389	35-105mm F3.5-5.6 AFD	E++	E79	35-55mm F3.5 AL (IF) FA	E++ / Mint-	E389	E349
135mm F4.5 Hektor	As Seen	E99		35-135mm F3.5-5.5 AFN	E-	E79	45mm F2.8 A	E+	E159	
Tri Elmar 16/18/21 F4 (bit Asph + Flinder)	E++	E319		50mm F1.4 AFD	E++	E179	45mm F2.8 FA	E+	E349	
Tri Elmar 28/35/50 F4	E++	E239	E289	50MM F1.4 G AFS	E++	E199	45-55mm F4.5 A	E+	E289	
M9P /M9/M8.2 Handgrip M240 14486		Mint-	E450	50mm F1.8 G AFS	E++ / Mint-	E119	45-55mm F2.8 A	E+	E179	
Multi Function Handgrip M240 14486		Mint-	E450	55-200mm F4.5-5.6 AFS DX G VR	E+	E109	75mm F2.8 FA	E++	E249	
1.4x Viewfinder Magnifier M...	E+ / Mint	E121	E450	60mm F2.8 AFD Micro		E249	90-160mm F4.5 A	E-	E289	E299
18mm Chrome Viewfinder	E++	E379	E399	70-200mm F2.8 G AFS ED VR	E-	E689	90-160mm F4.5 FA	E++	E459	E689
21/24/28mm Viewfinder - Black	E++	E249		70-210mm F4.5-5.6 AFD	E-	E49	120mm F4 Macro FA	E++	E749	E799
21/24/28mm Viewfinder - Chrome	E-	E229		70-300mm F4.5-5.6 AFD	E+ / E++	E49	150mm F3.5 A	E+ / E++	E139	E159
24mm Black Viewfinder - E+ / Mint-	E199	E449		70-300mm F4.5-5.6 AFD AFD	E++	E129	200mm F4	E++	E179	E179
28mm Black Flinder	E++	E199		75-240mm F4.5-5.6 AFD	E+	E389	300mm F4 EDIF A...	E-	E399	
Angle Flinder M	E++	E149		80-200mm F2.8 ED AFD	E++	E349	400mm F5.6 ED (IF) FA	E++	E499	
Belows II	E-	E85		80-200mm F2.8 ED AFD	E-	E399	120 Insert	E++ / Unused	E49	E799
Macro Adapter M	E++	E269		80-200mm F4.5-5.6 AFD	E-	E49	Extension Tube Set	E++	E25	E599
Motor M	E++	E159	E249	85mm F1.4 AFD	Exc / E++	E499	NPC Polaroid Back II	E+	E75	
				85mm F1.8 AFD	E-	E199				
				85mm F1.8 AFN	E-	E149				
				105mm F2.8 AFD Micro	E+ / E++	E329				
				105mm F2.8 AFS G VR Micro	E++	E499				
				110mm F2.8 ED AFD	E-	E299	<b>Pentax 67 Series</b>			
				200-400mm F4 G VR AFS IFED	E++		67L & AE Prism	E+	E799	
				Mint- E2,749 - E2,899			67D Body Only	Exc	E499	
				300mm F2.8 G AFS ED VR II	E++	E3,089	35mm F4.5 Fisheye Takumar			
				600mm F4 AFS VR IF ED	E-	E5,299				
				Sanyang 14mm F3.1 1.7 ED AS IF UMC	E++	E229				
				Sanyang 24mm F1.4 AE AE UMC	Mint-	E379				
				Sanyang 35mm F1.4 AE AE UMC	E-	E289				
				Schneider 50mm F4.5 PC-TS Makro	E++	E1,949				
				Sigma 15-30mm F3.5-4.5 EX IF	E-	E189				
				Sigma 24-70mm F2.8 EX DGD	E-	E129				
				Sigma 28-300mm F3.5-6.3 DL	As Seen	E49				
				Sigma 30mm F1.4 EX DC HSM	E+ / E++	E145				
				Sigma 50mm F1.4 EX DGD	E+	E199				
				Sigma 70-200mm F2.8 AFD	E++	E299				
				Sigma 70-300mm F4.5-5.6 AFD	As Seen	E39				

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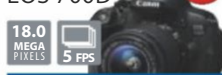


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\*All prices include cashback which is claimed from Nikon UK. Terms and conditions apply.

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645z Body + 55mm  
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Soft-sided shoulder bag

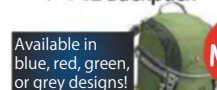
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**SAVE £938**



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Water repellent, vibration control and a fixed aperture for full frame cameras. Not a fisheye lens, this is an ultra-wide angle lens suited for Full Frame Cameras, but will happily work of APS-C cameras as well.



**£949**

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**FULL FRAME**

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## TAMRON 24-70mm f2.8 Di VC USD



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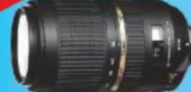
## TAMRON 70-200mm f2.8 Di VC USD



**£999**  
 RRP £1,099

**SAVE £100**

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 <p><b>Nikon D610</b></p> <p>24.3 megapixels 6.0 fps 1080p movie mode Full Frame CMOS Sensor</p> <p><b>From £1199</b></p> <p>D610 Body £1199 D610 + 24-85mm £1699</p> <p>See <a href="http://www.wex.co.uk/nikond610">www.wex.co.uk/nikond610</a> for cashback* details</p>	 <p><b>Nikon D750</b></p> <p>24.3 megapixels 6.5 fps 1080p movie mode Full Frame CMOS Sensor</p> <p><b>From £1749</b></p> <p>NEW D750 Body £1749 NEW D750 + 24-85mm £2199 NEW D750 + 24-120mm £2299</p> <p>See <a href="http://www.wex.co.uk/nikond750">www.wex.co.uk/nikond750</a> for cashback* details</p>	 <p><b>Nikon D810</b></p> <p>36.3 megapixels 5.0 fps Full Frame CMOS Sensor</p> <p><b>£2399</b></p> <p>D810 Body £2399 NEW D810A Body £2999</p>	 <p><b>Nikon D4s</b></p> <p>16.2 megapixels 11.0 fps Full Frame CMOS Sensor</p> <p><b>£4449</b></p> <p>D4s Body £4449</p> <p>CUSTOMER REVIEW: D4s Body ★★★★★ 'Spectacular Camera' Charlie Delta - Hertfordshire</p>
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\*Nikon lenses cashback offer ends 31.5.15. See website for full details

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)

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Fujifilm Cashback ends 31.03.15

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'  
Adam – Portsmouth

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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body  
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### Canon

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\*Canon cashback offers available until 6.5.15  
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1080p movie mode

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Nikon F3 + 50mm f/2.....	was £329 <b>now £259</b>
Olympus OM-4Ti + 50mm f/1.8.....	was £199 <b>now £159</b>
Olympus OM2n + 50mm f/1.8.....	was £139 <b>now £109</b>
Voltlander BESSA-L + 25mm f/4 Skopar - Inc' V/finder.....	was £349 <b>now £279</b>

### Flashguns

Nikon SB-900 - BOXED.....	was £229 <b>now £183</b>
Nikon AB-700 - BOXED.....	was £179 <b>now £143</b>
Canon 420 EZ Flashgun.....	was £39 <b>now £29</b>
Canon 540 EZ Flashgun.....	was £59 <b>now £47</b>
Canon 300H.....	was £39 <b>now £29</b>
Nikon SB-25.....	was £39 <b>now £29</b>
Nikon SB-23.....	was £29 <b>now £23</b>
Nikon SB-27.....	was £69 <b>now £55</b>

### Digital

Canon EOS 50d Body.....	was £299 <b>now £239</b>
Nikon D7000 Body.....	was £429 <b>now £343</b>
Nikon D600 Body - V/Nice Cond', BOXED (Less than 5000 Actuations).....	was £879 <b>now £699</b>
Pentax K20 + AF 18-55mm.....	was £259 <b>now £207</b>
Pentax K10 + AF 18-55mm.....	was £239 <b>now £191</b>

### Lenses

Canon EF 24mm f/1.4 Mk-II - EXC' Cond', Hood, BOXED.....	was £1049 <b>now £839</b>
Canon AF 30mm f/1.4 EX Sigma.....	was £189 <b>now £149</b>
Canon EF 35mm f/2.....	was £269 <b>now £215</b>
Canon EF-S 15-85mm USM IS.....	was £359 <b>now £287</b>
Canon AF 55-200mm Tamron.....	was £49 <b>now £39</b>
Canon FD 70-210mm.....	was £35 <b>now £28</b>
Canon EF 50-200mm Push Pull.....	was £69 <b>now £55</b>
Canon EF 70-210mm USM.....	was £69 <b>now £55</b>
Canon EF 70-300mm USM DO IS.....	was £589 <b>now £469</b>
Canon fit AF 55-200mm Tamron.....	was £49 <b>now £39</b>
Canon FD 100-300mm.....	was £49 <b>now £39</b>
Canon EF 300mm f/4 USM L IS.....	was £869 <b>now £695</b>
Canon EOS fit MF 600mm f/8 Vivitar S1.....	was £189 <b>now £149</b>
Nikon AF-S 12-24 ED DX.....	was £549 <b>now £439</b>
Nikon AF-D 14mm f/2.8 ED.....	was £539 <b>now £429</b>
Nikon Ai-s 16mm f/2.8.....	was £389 <b>now £311</b>
Nikon fit 17mm f/2.8 RUSSIAN.....	was £189 <b>now £149</b>
Nikon Ai 18mm f/4.....	was £339 <b>now £269</b>
Nikon AF-S 24-70mm f/2.8 G ED SWM (N) V/Nice Cond'.....	was £959 <b>now £767</b>
Nikon AF-S 24-85mm ED VR.....	was £289 <b>now £229</b>
Nikon AF-D 24-120mm.....	was £89 <b>now £69</b>
Nikon AF 70-210mm.....	was £69 <b>now £55</b>
Nikon fit 70-210mm Vivitar S1.....	was £89 <b>now £69</b>
Nikon Ai 85mm f/2.....	was £189 <b>now £149</b>
Nikon Ai 105mm f/2.5.....	was £159 <b>now £127</b>
Nikon Ai 300mm f/4.5.....	was £239 <b>now £191</b>
Nikon AF 150-500mm Sigma DG HSM OS V/Nice Cond'.....	was £559 <b>now £439</b>
Olympus OM 28mm f/2.8.....	was £59 <b>now £47</b>
Olympus OM 35mm f/2.0 Zuiko - FAST PRIME.....	was £189 <b>now £149</b>
Olympus OM 50mm f/1.4 Zuiko.....	was £119 <b>now £95</b>
Olympus OM 50mm f/3.5 Zuiko MACRO.....	was £69 <b>now £55</b>
Olympus OM 80mm f/4 Zuiko MACRO.....	was £169 <b>now £135</b>
Olympus OM MACRO 65-116 Ext' Tube 1-1.....	was £69 <b>now £55</b>
Olympus OM MACRO 128 Twin Flash (Complete).....	was £119 <b>now £95</b>
Olympus OM 100mm Zuiko f/2.8.....	was £129 <b>now £103</b>
Olympus OM 135mm f/2.8.....	was £49 <b>now £39</b>
Olympus OM 200mm Zuiko.....	was £39 <b>now £29</b>
Panasonic Lumix AF 20mm f/1.7.....	was £189 <b>now £149</b>

Pentax M42 17mm f/4.0 TAKUMAR.....	was £259 <b>now £199</b>
Sony fit MF 35mm f/1.4 Samyang, EXC Cond'.....	was £219 <b>now £175</b>
Sony fit AF 24-85mm Minolta.....	was £129 <b>now £99</b>
Sony fit AF 28-105mm Minolta.....	was £169 <b>now £135</b>
Sony fit AF 100-200mm Minolta.....	was £49 <b>now £39</b>
Sony fit Samyang 35mm f/1.4.....	was £299 <b>now £239</b>
Vivitar MF 600mm f/8 S1 Mirror T2.....	was £189 <b>now £149</b>

### Converters

Nikon 2x Converter MC-4 (Teleplus).....	was £59 <b>now £46</b>
Canon 1-1 EF Life Size Converter.....	was £129 <b>now £99</b>

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Canon 50d (Inde).....	was £29 <b>now £23</b>
Canon 60d (Inde).....	was £29 <b>now £23</b>
Canon 60d (BG-E9).....	was £69 <b>now £54</b>
Canon 7d (BG-E7).....	was £39 <b>now £29</b>
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8x42 Bushnell Natureview (New - LAST ONE).....	was £159 <b>now £127</b>
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Bronica SQ 50mm f/2.5.....	was £189 <b>now £149</b>
Bronica SQ 135mm f/4.....	was £169 <b>now £135</b>
Bronica ETRS 150mm f/3.5.....	was £89 <b>now £69</b>
Bronica SQ 150mm f/3.5.....	was £159 <b>now £125</b>
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Mamiya 645 50mm f/2.8.....	was £129 <b>now £99</b>
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Mamiya C33 + 80mm.....	was £189 <b>now £149</b>
Mamiya TLR 135mm f/4.5.....	was £79 <b>now £63</b>
Mamiya 67 150mm f/4.....	was £329 <b>now £259</b>
Mamiya 645 150mm f/4.....	was £79 <b>now £63</b>
Mamiya 645 210mm f/4.....	was £129 <b>now £99</b>

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Polaroid Back.....£25		1.4x extender MKII.....£199	A12 latest chr.....£179	Sony VGC70AM.....£139	18-135 F3.5/5.6 AFS VR.....£149	35-70 F3.4/5.5 AIS.....£99	DBG2 grip.....£69
WLF.....£69		2x extender MKII.....£189	A12 latest blk/chr.....£129	Sony VHLF56AM flash £229	18-135 F3.5/5.6 AFS VR.....£149	43-86 F3.5 AI.....£49	<b>PENTAX 35mm AF USED</b>
Rotary prism.....£129		2x extender MKI.....£139	50 F2.8 FE box.....£549	<b>SONY NEX USED</b>	18-200 F3.5/5.6 AFS VR.....£379	50 F1.4 AIS.....£149	16-50 F2.8 Mint box.....£549
AELII prism.....£179		Kenko Pro 300 DG 2x£119	40 F4 CF.....£899	NEX7 body M- box.....£379	18-200 F3.5/5.6 AFS VR.....£279	50 F1.8 AIS.....£199	17-70 F4 SDM M- box.....£349
AELI Prism.....£79		Teleplus 2x DG conv.....£89	150 F4 CFI.....£449/499	NEX 6 body.....£249	24 F2.8 AFD.....£299	50 F1.8 AIS.....£89	18-55 F3.5/5.6.....£29
Plain Prism E.....£29		Kenko ext tube set DG.....£99	Vivitar 2x conv.....£69	NEX 5 + 16.....£249	24-50 F3.5/4.5 AF.....£129	50 F1.8 AIS pancake £139	20-35 F4 box.....£329
Angle viewfinder E.....£129		Jessops ext tubes.....£69	Polariser - 60mm.....£79	NEX 5 body.....£199	24-120 F3.5/5.6 VR.....£299	50 F1.8 E.....£59	21 F3.2 AL Limited.....£299
Winder early.....£79		BP-50.....£20	<b>LEICA M/COMPACT USED</b>	SIGMA 30 F2.8 EX DN.....£99	28-80 F3.5/5.6 AF G.....£49	55 F2.8 AIS.....£149	20-35 F4 AL.....£59
Speed Grip E.....£39		LC-4 wireless kit.....£119	M3 chrome body.....£649	TAM 18-200	35 F1.8 AFS DX M- box.....£129	55 F3.5 AI.....£89	28-80 F3.5/5.6.....£49
Tripod adapter E.....£39		Angle finder C.....£99	21 F2.8 blk ASP.....£1599	F3.5/6.3 DIII VC.....£199	35 F2 AFD box.....£189	80-200 F4.5 AI.....£99	28-80 F3.5/5.6 FA.....£69
Winder early.....£49		PB-E2 drive.....£99	<b>M- box.....£1599</b>	<b>MINOLTA/SONY AF USED</b>	35 F2 AF.....£149	105 F1.8 AIS scruffy.....£199	31 F1.8 Limited M- box.....£599
Metz SCA 386.....£49		<b>SIGMA CAF USED</b>	35 F2.8 Asp silv.....£1499	Dynax 70051 + VCG70 £69	50-300 F4.5/5.6 AFD.....£49	105 F2.5 AIS.....£119	30-35 F2.8 Limited.....£299
<b>BRONICA SQ 6x6 USED</b>		10 F2.8 DC Fisheye.....£349	M- box.....£1499	70051 body.....£49	40 F2.8 AFS DX M.....£149	135 F2.8 AIS.....£149	35-80 F4.5/5.6.....£29
40 F4 S.....£299		10-20 F4.5/5.6 HSM box.....£279	50 F1.4 silv 6 bit.....£1799	7x1 body.....£49	50 F1.4 AFS G.....£229	135 F2.8 E.....£99	40 F2.8 Limited M.....£249
50 F3.5 S.....£149		17-70 F2.8/4 DC.....£269	Tr Elmar 28/35/50.....£2199	Dynax 5 body.....£39	50 F1.4 AFD.....£179	180 F2.8 AIS ED.....£399	43 F1.9 Limited M- box.....£399
110 F4.5 PS macro.....£349		OS HSM.....£269	Zeiss 50 F2.8 M.....£599	50051 Super.....£25	50 F1.8 AFS G box.....£139	180 F2.8 AIS ED.....£399	50-135 F2.8 SDM Mint.....£649
135 F4 PS M.....£249		17-70 F2.8/4.5 DC.....£149	<b>LEICA SLR USED</b>	30051 body.....£19	50 F1.8 AFD box.....£79	scruffy.....£199	50-135 F2.8 SDM M- box.....£499
150 F3.5 S.....£79		18-50 F2.8/4.5 DC OS.....£149	28 F2.8 PC shift box.....£699	20-35 F3.5/4.5 M- box.....£249	50 F1.8 AF.....£69	200 F4 AIS.....£149	50-200 F4.5/5.6 WR.....£99
150 F4.5 PS.....£149/199		18-50 F3.5/5.6 DC box.....£249	28-70 F3.5/4.5 ROM box.....£479	24-50 F4.....£149	55-200 F4.5/5.6 AFS VR.....£99	300 F4.5 AIS.....£219	55-300 F4.5/5.6 ED box.....£229
200 F4.5 PS M- box.....£199		20 F1.8 EX DG box.....£249	35 F2.3 cam.....£699	24-105 F3.5/4.5 AFD box.....£179	55-300 F4.5/5.6 AFS VR.....£99	300 F4.5 AIS.....£219	70-200 F4.5/5.6.....£69
2x PS converter M.....£179		24-70 F2.8 HSM.....£469	60 F2.8 inc tube (3cam).....£499	28 F2.8.....£99	AFS VR DX.....£199	TC14A.....£129	70-200 F4.5/5.6.....£69
Polaroid back.....£25		24-70 F2.8 EX DG mac.....£349	70-200 F4 (3 cam).....£249	28-85 F3.5/4.5.....£129	70-200 F2.8 VR.....£799	TC200.....£49	70-200 F4.5/5.6.....£79
135N back.....£119		50 F1.4 EX DC.....£249	250 F4 (3 cam).....£399	35-70 F4.....£39	70-200 F2.8 VR.....£799	DE-3 fits f3 box.....£129	77 F1.8 Limited silv.....£599
SQAI 120 RFH.....£79		70-200 F2.8 DG OS.....£639	Bellows box.....£89	35-70 F3.5/4.5.....£25	70-200 F2.8 VR.....£799	SC-17 TTL lead.....£25	<b>SIGMA PKAF USED</b>
SQA 120 RFH.....£49		70-200 F2.8 EX.....£429	Angle finder R.....£149	35-80 F4/5.6.....£25	70-200 F4.5 AFS VR.....£799	SC-29 TTL lead.....£39	8 F4 EX M- box.....£199
Plain Prism S Boxed.....£69		DG HSM.....£429	<b>LIGHTMETERS USED</b>	35-105 F3.5/4.5.....£99	70-300 F4.5/5.6.....£299	DW-4 6x mag find fit F3.....£39	10-20 F4.5/5.6 EX DC.....£279
AE Prism Early.....£79		70-300 F4.5/5.6.....£499	Gossen Digipro F.....£179	50 F1.7.....£79	AFS VR.....£299	PK-13 ext tube.....£29	12-24 F4.5/5.6 EX DG Mint.....£499
ME Prism Finder.....£69		APC mac DG.....£99	Minolta Autometer IVF.....£149	50 F2.8 macro.....£179	70-300 F4.5/5.6 AFD.....£99	PK-12 ext tube.....£29	18-250 F3.5/6.3 OS DC.....£199
Metz SCA 386.....£49		70-300 F4.5/5.6 DG.....£69	Minolta Autometer III.....£49	70-210 F4.....£99	80-200 F2.8 AFS.....£699	E1 + 14-42.....£149	105 F2.8 EX DG M- box.....£329
Pro shade S.....£59		100-300 F4.5 EX DG.....£379	Sekonic L358.....£169	75-300 F4.5/5.6.....£79	80-400 F4.5/5.6 AFS.....£1599	<b>OLYMPUS DIGITAL USED</b>	TAM 17-50 F2.8 XR Di.....£199
Lens Hood 65-80.....£20		120-400 F4.5/5.6.....£499	<b>MIAMIYA 645 MF USED</b>	100-300 F4.5/5.6.....£599	80-400 F4.5/5.6 VR.....£599	E500 body.....£69	<b>PENTAX 35mm MF USED</b>
SQAI Motorwinder.....£149		DG OS box.....£499	645 Pro + 80 F2.8 N.....£299	APC D.....£219	80-400 F4.5/5.6 VR.....£599	500 body.....£69	LX + FA1W prism.....£199
Speed grip S.....£69		135-400 F4.5/5.6 DG.....£299	+ 120 RFH + prism.....£299	VG9 grip.....£149	85 F1.4 AFD.....£679	500 body.....£69	K1000 body chr.....£79
<b>CANON DIGITAL AF USED</b>		150 F2.8 EX DG mac.....£399	645 Pro TL body.....£199	RC1000S/L cord.....£15	11-22 F2.8 DC box.....£649	500 body.....£69	P30T body.....£59
1D MKIV body box.....£1999		50 F4.5 EX DG.....£2199	645 Pro body.....£179	<b>SONY LENSES USED</b>	14-42 F3.5/5.6 M.....£469	500 body.....£69	P30N body.....£59
1D MKIV body.....£1299		2x EX DG conv.....£149	645E body.....£129	16-105 F3.5/5.6 DT M.....£319	11-22 F3.5/5.6 M.....£469	500 body.....£69	17 F4 Fisheye M.....£369
1D MKIIN body box.....£349		<b>OTHER CAF USED</b>	645 Super comp.....£179	18-55 F3.5/5.6 SAM.....£39	14-42 F3.5/5.6 M.....£469	500 body.....£69	28 F2.8.....£59
7D MKII body Mint box.....£1299		TAM 17-50 F2.8 Di.....£289	645 Super body.....£89	18-70 F3.5/5.6 DT.....£49	14-42 F3.5/5.6 M.....£469	500 body.....£69	28-80 F3.5/4.5.....£49
7D body.....£399		VC XR.....£289	50 F4 shift.....£399	18-200 F3.5/6.3 DT.....£199	14-42 F3.5/5.6 M.....£469	500 body.....£69	35-70 F2.8.....£149
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5D body box.....£299		TAM 70-300 F4.5/5.6 Di.....£79	150 F2.8 A.....£249	70-200 F2.8 G box.....£1199	14-42 F3.5/5.6 M.....£469	500 body.....£69	50 F1.7 PKA.....£59
20D body.....£129		TAM 90 F2.8.....£199	150 F3.5 N.....£79	75-300 F4.5/5.6.....£119	14-42 F3.5/5.6 M.....£469	500 body.....£69	50 F4 macro.....£79
600D body.....£279		TAM 150-600 VC.....£799	210 F4 N M.....£79	<b>SIGMA MIN/SONY AF USED</b>	14-42 F3.5/5.6 M.....£469	500 body.....£69	55 F1.8.....£49
550D body box.....£249		<b>CANON FLASH USED</b>	Ext Tube 1, 2, 3S each.....£29	28-135 F3.8/5.6.....£79	18-125 F3.5/6.3.....£149	500 body.....£69	100 f4 macro.....£79
300D body.....£79		ST-E2 transmitter.....£89	Teleplus 2x converter.....£49	50 F1.4.....£149	18-125 F3.5/6.3.....£149	500 body.....£69	135 F3.5.....£39
BG-E1.....£39		MRI14EX.....£299	Vivitar 2x converter.....£39	50 F2.8 EX DG mac.....£149	HSM DC OS.....£149	500 body.....£69	400-600 F8/12.....£249
BG-E2.....£39		380 EX.....£69	FE401 AE prism box.....£179	55-200 F4.5/5.6.....£69	DC box.....£139	500 body.....£69	Ext tube set.....£69
BG-ED3.....£39		430EX II.....£169	AE prism 645 Super.....£99	70 F2.8 DG Mac.....£199	20-70 F2.8 EX.....£249	500 body.....£69	Auto bellows box.....£99
BG-E4.....£49		430EX2 no digital.....£39	Plain prism (645 Super).....£39	70-300 F4.5/5.6 DG OS.....£189	30 F1.4 EX DC.....£139	500 body.....£69	FB1 + FC1 LV V/F.....£119
BG-E5.....£49		580XII box.....£299	WLF 645N/1000S/J.....£49	80-400 F4.5/5.6.....£59	50 F1.4 EX DC.....£139	500 body.....£69	Pear converter A 2x.....£79
BG-E6 box.....£119		580EX box.....£239	Polaroid Back HP401.....£29	150-500 F5.6/3 DG OS.....£479	50 F1.4 DG Mint.....£239	500 body.....£69	Pear converter T62.....£69
BG-E7.....£99		<b>CANON MF FD USED</b>	Polaroid back.....£29	170-500 F5.6/3.....£379	50 F2.8 EX DG.....£139	500 body.....£69	Angle finder K1000.....£49
BG-E16 Mint box.....£199		T90 body box.....£79	120 Insert.....£20	600 F8.....£299	70-300 F4.5/5.6 mac DG.....£399	500 body.....£69	<b>PENTAX 645AF USED</b>
SX60 compact.....£299		A1 body.....£79	HA401 120 RFH Box.....£49	1.4x EX DG conv.....£149	80-400 F4.5/5.6 APO DG.....£399	500 body.....£69	645N body.....£399
<b>CANON AF USED</b>		FX body.....£49	120 Back.....£39	TAM 10-24 F3.5/4.5 DIII.....£279	150 F2.8 EX.....£239	500 body.....£69	120 insert.....£49
EOS 3 + PB-E2.....£239		24 F2.8 FD.....£79	Winder.....£79	TAM 18-250 F3.5/6.3 DIII.....£179	120-400 F4.5/5.6 DG OS.....£499	500 body.....£69	<b>PENTAX 645MF USED</b>
EOS 3 + BP-E1.....£199		28 F2.8 FD.....£49	645 winder WG401.....£99	TAM 60 F2.8 mac.....£239	150-500 F5.6/3 DG OS.....£499	500 body.....£69	645 + 75 F2.8.....£249
EOS 3.....£99/149		50 F1.4 FD.....£99	<b>MIAMIYA TLR 6x6 USED</b>	TAM 70-300 F4.5/5.6 Di.....£89	300 F2.8 EX DG.....£1349	500 body.....£69	645 body + insert.....£199
EOS 1n body.....£129		80-200 F4.....£69	C330 S B/O + WLF.....£139	TAM 150-600 VC.....£799	1.4x EX DG M.....£139	500 body.....£69	45-85 F4.5.....£249
EOS 3 body.....£129		135 F3.5 BL.....£39	C330 S B/O + WLF.....£199	Teleplus 1.4x conv.....£69	1.4x EX conv.....£99	500 body.....£69	55 F2.8.....£249
EOS 5 body.....£39		200 F2.8 box.....£239	C330 F Body + WLF.....£149	Teleplus 2x conv.....£79	2x EX DG conv.....£159	500 body.....£69	150 F3.5 EX+.....£149
EOS 300V body.....£29		2X B Extender.....£69	55 F4.5.....£199	Kenko 1.4x Pro 3000G.....£149	<b>TAMRON NAF USED</b>	500 body.....£69	200 F4.....£149
EOS 600/500 b/o ea.....£20		TOK 60-300 F4.5/5.6.....£69	55 F3.5 box late.....£199	VCG100 (600S).....£29	17-50 F2.8 XR Di.....£199	2x converter.....£179	2x converter.....£179
8-15 F4 L box.....£89		WLF fits F1 early.....£79	65 F3.5 serviced.....£149	Min 350SD.....£20	16-20 F3.5/6.3 XR Di.....£99	OM-10 body chrome.....£49	OM-10 body chrome.....£49
14 F2.8 L U MKII Mint.....£349		Motor drive MA.....£49	80 F2.8 late serviced.....£139	Min 360HX.....£20	18-250 F3.5/6.3 DIII box.....£179	24 F2.8.....£169	24 F2.8.....£169
10-22 F3.5/4.5 U box.....£349		Winder A.....£19	180 F4.5.....£149	Min 5200I.....£29	18-270 F3.5/6.3 PZD.....£269	28 F2.8.....£34	28 F2.8.....£34
16-35 F2.8 LII Mint box.....£899		Angle finder B.....£49	250 F4.5 late serviced.....£249	Min 5400HS.....£69	24-135 F3.5/5.6 box.....£119	28 F3.5.....£34	28 F3.5.....£34
16-35 F2.8 LII box.....£799		Bellows L + slide up.....£89	250 F4.5 early serviced.....£179	Min 5600SDH M.....£129	90 F2.8 Di box.....£249/299	32 F2.8 shift.....£299	32 F2.8 shift.....£299
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T008 Colour	<del>£23.99</del> 46ml	<del>£4.99</del> 50ml, 3 for <del>£13.99</del>	Photo 790, 870, 890, 895, 915
T009 Colour	<del>£29.99</del> 66ml	<del>£4.99</del> 70ml, 3 for <del>£13.99</del>	Photo 900, 1270, 1290
T026 Black	<del>£39.99</del> 16ml	<del>£3.99</del> 20ml, 3 for <del>£10.99</del>	Photo 810, 830, 830u, 925, 935
T027 Colour	<del>£29.99</del> 46ml	<del>£4.99</del> 50ml, 3 for <del>£13.99</del>	
T0341-T0347 Set of 7	<del>£126.99</del> set of 7	<del>£15.99</del> set of 7	Photo 2100
T0341/8, each	<del>£18.99</del> 17ml	<del>£1.89</del> 17ml	Chameleon Inks
T0342/3/4, each	<del>£18.99</del> 17ml	<del>£1.89</del> 17ml	
T0345/6/7, each	<del>£18.99</del> 17ml	<del>£1.89</del> 17ml	
T0441-T0454 Set of 4	<del>£49.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	C54, C66, C84, C86, CX3600/3650, CX6400, CX8600
T0441 Black	<del>£21.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	Parasol Inks
T0452/3/4, each	<del>£11.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	R200, R220, R300, R320, R340
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T0484/5/6, each	<del>£16.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	Photo R800, R1800
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T0540 Gloss	<del>£8.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£13.99</del>	Photo R240, R245, RX420, RX425, RX520, RX525
T0541/2/3/4, each	<del>£14.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	Duck Inks
T0547/8/9, each	<del>£14.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	Photo R2400
T0551-T0554 Set of 4	<del>£34.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	Lilly Inks
T0551 Black	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0552/3/4, each	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591-T0599 Set of 8	<del>£99.99</del> set of 8	<del>£35.99</del> 3 sets for <del>£99.99</del>	Teddy Bear Inks
T0591/2/3, each	<del>£12.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	S20, S21, SX1125/1130, SX1125/1130/20/25/10/215
T0594/5/6, each	<del>£12.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	SX400/405/415/515, D785/2120, B40W, B300W
T0597/8/9, each	<del>£12.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	SX400/405/415/515/2000/7000/7400/8400/9400
T0611-T0614 Set of 4	<del>£34.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	Photo 1400
T0611 Black	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	Owl Inks
T0612/3/4, each	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0711-T0714 Set of 4	<del>£34.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	Photo P50, PX650/660/700W/710W/720W, PX730W/740W/800W/810W/820W/830W/840W/850W/860W/870W/880W/890W/900W/910W/920W/930W/940W/950W/960W/970W/980W/990W
T0711 Black	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	Photo R1900
T0712/3/4, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	Flamingo Inks
T0791-T0796 Set of 6	<del>£74.99</del> set of 6	<del>£24.99</del> 3 sets for <del>£69.99</del>	
T0791/2/3, each	<del>£12.99</del> 10ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0794/5/6, each	<del>£12.99</del> 10ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0801-T0806 Set of 6	<del>£51.99</del> set of 6	<del>£19.99</del> 3 sets for <del>£57.99</del>	
T0801/2/3, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	
T0804/5/6, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	
T0870-T0879 Set of 8	<del>£74.99</del> set of 8	<del>£24.99</del> 3 sets for <del>£69.99</del>	
T0870 Gloss	<del>£7.99</del> 11.4ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0871/2/3/4, each	<del>£9.99</del> 11.4ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0877/8/9, each	<del>£9.99</del> 11.4ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0961-T0969 Set of 8	<del>£74.99</del> set of 8	<del>£24.99</del> 3 sets for <del>£69.99</del>	
T0961/2/3/4/5, each	<del>£9.99</del> 11.4ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0966/7/8/9, each	<del>£9.99</del> 11.4ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T1281-T1284 Set of 4	<del>£29.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	
T1281 Black	<del>£7.99</del> 5.9ml	<del>£3.99</del> 13ml	
T1282/3/4, each	<del>£7.99</del> 5.9ml	<del>£3.99</del> 13ml	
T1291-T1294 Set of 4	<del>£42.99</del> set of 4	<del>£16.99</del> 3 sets for <del>£49.99</del>	
T1291 Black	<del>£10.99</del> 11.2ml	<del>£4.99</del> 16ml	
T1292/3/4, each	<del>£10.99</del> 7ml	<del>£4.99</del> 13ml	
T1571-9, each	<del>£20.99</del> 25.9ml each or <del>£164.99</del> set of 8	<del>£6.99</del> 21ml, 3 for <del>£19.99</del>	
T1591-9, each	<del>£14.99</del> 17ml each or <del>£107.99</del> set of 8	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T5801-5, each	<del>£13.99</del> 13ml each or <del>£74.99</del> set of 6	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T5801-9, each	<del>£41.99</del> 60ml each or <del>£329.99</del> set of 8	<del>£14.99</del> 3 sets for <del>£42.99</del>	
No. 16 Set of 4	<del>£24.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	
No. 16 Black	<del>£9.99</del> 6.4ml	<del>£4.99</del> 18ml	
No. 16 CMY, each	<del>£5.99</del> 3.1ml	<del>£3.99</del> 13ml	
No. 16XL Set of 4	<del>£44.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	
No. 16XL Black	<del>£14.99</del> 12.9ml	<del>£4.99</del> 18ml	
No. 16XL CMY, each	<del>£11.99</del> 6.5ml	<del>£3.99</del> 13ml	
No. 18 Set of 4	<del>£22.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	
No. 18 Black	<del>£7.99</del> 6.2ml	<del>£4.99</del> 18ml	
No. 18 CMY, each	<del>£5.99</del> 3.3ml	<del>£3.99</del> 13ml	
No. 18XL Set of 4	<del>£46.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	
No. 18XL Black	<del>£14.99</del> 11.5ml	<del>£4.99</del> 18ml	
No. 18XL CMY, each	<del>£11.99</del> 6.6ml	<del>£3.99</del> 13ml	
No. 24 Set of 6	<del>£44.99</del> set of 6	<del>£14.99</del> 3 sets for <del>£42.99</del>	
No. 24 B/L/C/M, each	<del>£7.99</del> 5.1ml	<del>£4.99</del> 18ml	
No. 24 CMY, each	<del>£7.99</del> 4.8ml	<del>£4.99</del> 18ml	
No. 24XL Set of 6	<del>£69.99</del> set of 6	<del>£14.99</del> 3 sets for <del>£42.99</del>	
No. 24XL B/L/C/M, each	<del>£11.99</del> 9.8ml	<del>£4.99</del> 18ml	
No. 24XL CMY, each	<del>£11.99</del> 9.7ml	<del>£4.99</del> 18ml	
No. 26 Set of 4 (no PB)	<del>£30.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	
No. 26 Black	<del>£8.99</del> 6.2ml	<del>£4.99</del> 18ml	
No. 26 Photo Black	<del>£7.99</del> 4.7ml	<del>£4.99</del> 18ml	
No. 26 CMY, each	<del>£7.99</del> 4.5ml	<del>£4.99</del> 18ml	
No. 26XL Set of 4 (no PB)	<del>£54.99</del> set of 4	<del>£14.99</del> 3 sets for <del>£42.99</del>	
No. 26XL Black	<del>£14.99</del> 12.1ml	<del>£4.99</del> 18ml	
No. 26XL Photo Black	<del>£13.99</del> 9.7ml	<del>£4.99</del> 18ml	
No. 26XL CMY, each	<del>£13.99</del> 9.6ml	<del>£4.99</del> 18ml	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

## Canon

### Canon Originals

BC16 All colours, 13ml, each	<del>£8.99</del>
PG15 Black 26ml	<del>£12.99</del>
CL18 All colours, 13ml, each	<del>£10.99</del>
CL142 All colours, 13ml, each	<del>£10.99</del>
CL142 Set of 8	<del>£79.99</del>
PG15 All colours, 14ml, each	<del>£9.99</del>
PG19 Set of 10	<del>£89.99</del>
PG129 All colours, 36ml, each	<del>£22.99</del>
PG129 Set of 12	<del>£269.99</del>
PG172 All colours, 14ml, each	<del>£10.99</del>
PG172 Set of 10	<del>£99.99</del>
PG1520 Black 19ml	<del>£10.99</del>
CL1521 B/C/M/Y/G/Y 9ml	<del>£9.99</del>
PG1520/CL1521 Set of 5	<del>£46.99</del>
PG1525 Black 19ml	<del>£10.99</del>
CL1526 B/C/M/Y/G/Y 9ml	<del>£9.99</del>
PG1525/CL1526 Set of 5	<del>£46.99</del>
PG1550 Black 15ml	<del>£10.99</del>
CL1551 B/C/M/Y/G/Y 7ml	<del>£8.99</del>
PG1550/CL1551 Set of 5	<del>£42.99</del>
PG40 Black 16ml	<del>£14.99</del>
PG50 Black 22ml	<del>£21.99</del>
PG510 Black 9ml	<del>£11.99</del>
PG512 Black 15ml	<del>£16.99</del>
PG540XL Black 21ml	<del>£17.99</del>
PG545XL Black 15ml	<del>£16.99</del>
CL141 Colour 12ml	<del>£18.99</del>
CL151 Colour 21ml	<del>£25.99</del>
CL1511 Colour 9ml	<del>£15.99</del>
CL1513 Colour 13ml	<del>£20.99</del>
CL1541XL Colour 15ml	<del>£19.99</del>
CL1546XL Colour 13ml	<del>£18.99</del>

### Canon Compatibles

BC16 All colours, 15ml, each	<del>£2.99</del>
PG15 Black 26ml	<del>£4.99</del>
CL18 B/C/M/Y/PC/PM 15ml	<del>£3.99</del>
PG1520 Black 19ml	<del>£4.99</del>
CL1521 B/C/M/Y/G/Y 9ml	<del>£3.99</del>
PG1525 Black 19ml	<del>£4.99</del>
CL1526 B/C/M/Y/G/Y 9ml	<del>£3.99</del>
PG1550XL Black 25ml	<del>£4.99</del>
CL1551XL B/C/M/Y/G/Y 12ml	<del>£3.99</del>
PG40 Black 28ml	<del>£13.99</del>
PG50 Black 28ml	<del>£12.99</del>
PG510 Black 11.5ml	<del>£13.99</del>
PG512 Black 18ml	<del>£14.99</del>
PG540XL Black 21ml	<del>£13.99</del>
CL141 Colour 16ml	<del>£16.99</del>
CL151 Colour 24ml	<del>£14.99</del>
CL1512 Colour 11.5ml	<del>£15.99</del>
CL1513 Colour 15ml	<del>£16.99</del>
CL1541XL Colour 15ml	<del>£15.99</del>

Many more in stock!

## hp

### HP Originals

No.38 All Colours 27ml each	<del>£26.99</del>
No.300 Black 4ml	<del>£10.99</del>
No.300 Colour 4ml	<del>£12.99</del>
No.301 Black 3ml	<del>£9.99</del>
No.301 Colour 3ml	<del>£11.99</del>
No.337 Black 11ml	<del>£18.99</del>
No.338 Black 11ml	<del>£18.99</del>
No.339 Black 21ml	<del>£25.99</del>
No.343 Colour 7ml	<del>£20.99</del>
No.344 Colour 14ml	<del>£28.99</del>
No.350 Black 4.5ml	<del>£11.99</del>
No.351 Colour 3.5ml	<del>£14.99</del>
No.363 Black 6ml	<del>£13.99</del>
No.363 CMY/PC/PM each	<del>£9.99</del>
No.364 Black 6ml	<del>£7.99</del>
No.364 PB/CMY 3ml each	<del>£6.99</del>
No.364 Set of 4	<del>£22.99</del>
No.901 Black 4ml	<del>£11.99</del>
No.901 Colour 9ml	<del>£14.99</del>
No.920XL Set of 4	<del>£46.99</del>
No.932XL Black 22.5ml each	<del>£21.99</del>
No.933XL CMY 8.5ml each	<del>£9.99</del>
No.940XL Set of 4	<del>£69.99</del>
No.950XL Black 53ml each	<del>£24.99</del>
No.951XL CMY 24ml each	<del>£17.99</del>

### HP Compatibles

No.15 Black 46ml	<del>£4.99</del>
No.21 Black 10ml	<del>£7.99</del>
No.22 Colour 21ml	<del>£11.99</del>
No.45 Black 46ml	<del>£4.99</del>
No.56 Black 24ml	<del>£9.99</del>
No.57 Colour 24ml	<del>£12.99</del>
No.78 Colour 36ml	<del>£9.99</del>
No.110 Colour 12ml	<del>£10.99</del>
No.300XL Black 18ml	<del>£14.99</del>
No.300XL Colour 18ml	<del>£16.99</del>
No.301XL Black 15ml	<del>£14.99</del>
No.301XL Colour 18ml	<del>£16.99</del>
No.336 Black 10ml	<del>£7.99</del>
No.337 Black 21ml	<del>£10.99</del>
No.338 Black 21ml	<del>£10.99</del>
No.339 Black 34ml	<del>£12.99</del>
No.342 Colour 12ml	<del>£10.99</del>
No.343 Colour 21ml	<del>£12.99</del>
No.344 Colour 21ml	<del>£14.99</del>
No.348 Photo 21ml	<del>£12.99</del>
No.350XL Black 30ml	<del>£14.99</del>
No.351XL Colour 20ml	<del>£16.99</del>
No.363 Black 20ml	<del>£6.99</del>
No.363 CMY/PC/PM each	<del>£4.99</del>
No.364XL Black 18ml	<del>£9.99</del>
No.364XL CMY 11ml each	<del>£8.99</del>

Many more in stock!

## Kodak

### Kodak Original Ink / Paper

ESP Black Series 10 Ink	<del>£6.99</del>
ESP Colour Series 10 Ink	<del>£12.99</del>
ESP Black Series 30 Ink	<del>£6.99</del>
ESP Colour Series 30 Ink	<del>£12.99</del>
ESP Black/Photo Twin Packs	<del>£18.99</del>

Kodak Photo Paper also in stock!

## brother

### Brother Originals

LC1100 Set of 4	<del>£36.99</del>
LC1240 Set of 4	<del>£47.99</del>
LC1280XL Set of 4	<del>£65.99</del>

### Brother Compatibles

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**SanDisk Ultra SDHC Class 6 30MB/s**

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8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

**SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s**

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

**NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s**

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16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

**SanDisk Ultra Compact Flash 30MB/s**

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

**SanDisk Extreme Compact Flash 60MB/s**

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16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

**SanDisk Extreme Pro Compact Flash 90MB/s**

16GB 90MB/s	£72.99
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**SanDisk Ultra MicroSDHC Class 10 30MB/s**

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16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

**SanDisk Cruzer Blade USB Pen Drives**

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

### Lexar

**Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s**

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32GB 60MB/s	£32.99

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**Lexar Professional Dual Slot Reader SD & Compact Flash**

USB3.0 Reader 500MB/s	£25.99
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### DELKIN DEVICES

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16GB 75MB/s	£27.99
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A comprehensive range of rechargeable lithium batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Biumax. All batteries come with a 2 year guarantee.

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**NB-5L for Canon** £9.99  
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**NB-10L for Canon** £9.99  
**NB-11L for Canon** £12.99  
**BP-511 for Canon** £12.99  
**LP-E5 for Canon** £12.99  
**LP-E6 for Canon** £19.99  
**LP-E8 for Canon** £15.99  
**LP-E10 for Canon** £15.99  
**NP-E12 for Canon** £12.99  
**NP45 for Fuji** £9.99  
**NP50 for Fuji** £9.99  
**NP95 for Fuji** £9.99  
**NPW126 for Fuji** £17.99  
**NP400 for Minolta** £12.99  
**EN-EL1 for Nikon** £9.99  
**EN-EL3E for Nikon** £14.99  
**EN-EL5 for Nikon** £9.99  
**EN-EL9 for Nikon** £12.99  
**EN-EL10 for Nikon** £9.99  
**EN-EL11 for Nikon** £9.99  
**EN-EL12 for Nikon** £9.99  
**EN-EL14 for Nikon** £19.99  
**EN-EL15 for Nikon** £24.99  
**EN-EL19 for Nikon** £12.99  
**EN-EL24 for Nikon** £14.99  
**LI10B/L12B for Olympus** £9.99  
**LI40B/L42B for Olympus** £9.99  
**LI50B for Olympus** £9.99  
**BLM-1 for Olympus** £12.99  
**BLN-1 for Olympus** £24.99  
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**BLS-5 for Olympus** £15.99  
**CGR-S006 for Panasonic** £9.99  
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**DMW-BCG10 for Panasonic** £19.99  
**DMW-BCJ13 for Panasonic** £19.99  
**DMW-BCK7 for Panasonic** £19.99  
**DMW-BLB13 for Panasonic** £19.99  
**DMW-BLE9 for Panasonic** £12.99  
**DMW-BLF19 for Panasonic** £19.99  
**DMW-BMB9 for Panasonic** £22.99  
**D-L150 for Pentax** £12.99  
**D-L190 for Pentax** £12.99  
**D-L109 for Pentax** £12.99  
**SLM-1137D for Samsung** £9.99  
**NL-1674 for Samsung** £12.99  
**BG-1 for Sony** £19.99  
**BX-1 for Sony** £14.99  
**NP-FM500H for Sony** £19.99  
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CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£1.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

KODAK Slim Frame UV Filters		Marumi DHG Slim Frame Multicoated Clear Protection Filters		Hoya HMC Slim Frame Multicoated UV Filters	
46mm	£4.99	46mm	£10.99	37mm	£12.99
49mm	£4.99	49mm	£10.99	46mm	£12.99
52mm	£4.99	52mm	£10.99	52mm	£11.99
55mm	£5.99	55mm	£11.99	58mm	£14.99
58mm	£5.99	58mm	£12.99	62mm	£16.99
62mm	£7.99	62mm	£14.99	67mm	£18.99
67mm	£7.99	67mm	£15.99	72mm	£21.99
72mm	£9.99	72mm	£17.99	77mm	£25.99
77mm	£14.99	77mm	£19.99	82mm	£29.99
82mm	£19.99	82mm	£22.99		
KODAK Slim Frame Circular Polarising Filters		Marumi DHG Slim Frame Multicoated UV Filters		Hoya Pro-1 Digital Slim Frame Multicoated UV Filters	
46mm	£12.99	52mm	£13.99	52mm	£27.99
49mm	£12.99	58mm	£15.99	58mm	£32.99
52mm	£12.99	62mm	£17.99	62mm	£35.99
55mm	£15.99	67mm	£19.99	67mm	£44.99
58mm	£17.99	72mm	£21.99	72mm	£49.99
62mm	£19.99	77mm	£24.99	82mm	£56.99
67mm	£22.99				
72mm	£26.99	Marumi DHG Slim Frame Multicoated Circular Polarising Filters		Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters	
77mm	£29.99	52mm	£31.99	52mm	£52.99
82mm	£34.99	58mm	£35.99	58mm	£60.99
86mm	£39.99	62mm	£39.99	62mm	£67.99
KODAK Close Up Filter Sets (+1, +2 & +4)		67mm	£44.99	67mm	£75.99
52mm	£26.99	72mm	£54.99	72mm	£90.99
58mm	£34.99	77mm	£59.99	77mm	£99.99
		82mm	£69.99	82mm	£120.99

## SQUARE FILTERS

**KODAK P-Type Filter System**

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KODAK square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£5.99	Light Blue Graduated	£11.99
Filter Wallet (holds 5 filters)	£9.99	Dark Blue Graduated	£11.99

**Six-Piece ND Filter Kit £43.99**

Starts a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

**Red, Orange, Yellow each £9.99**

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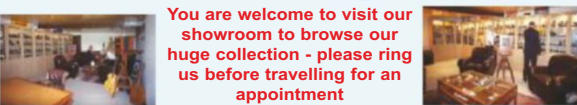


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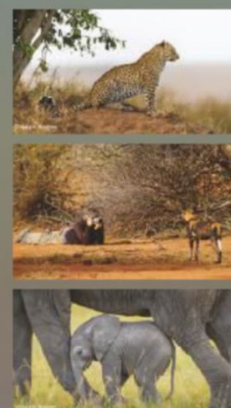
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# Final Analysis

## Roger Hicks considers...

'Children Running, King's Palace, Kabul', 2008, by Thomas Stanworth

It looks like a scene from a post-apocalyptic movie: ruined mud huts, a burned-out palace, rutted and cracked mud roads. Cover the lower part of the picture with your hand and you will see this alone would make it memorable. Then cover the upper part instead. It's another impressive picture, with the vibrancy of the little girl against the bleakness of the road. And yet, it's not two separate pictures. Or maybe it is. The seamless integration between the two is what gives the image its strength.

There is no real normalcy among these ruins. To be sure, children run and play, but childhood is a strange time. Think back to your own childhood. All we know, all we can know, is what we have seen in our short lives so far. To us, everything is normal.

Of course it is normal. What else is there? But older children carry scrap metal perforated by tank-rounds, or reinforcing bars taken from ruins. Razor wire tops ruined walls.

Other pictures in the series are more alien than this one. You can never be sure from Thomas Stanworth's older subjects' expressions what they might be feeling. Fear? Despair? Anger? Disbelief? All of these,

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**'We may not always be able to understand the people he photographs, yet we can relate to them. He photographs them lovingly and simply'**

no doubt, and more, and something between that and a dull acceptance. This little girl stands in for every little girl in the world, but what future awaits her? Will she become a doctor? Will she be married off at nine? Will she live to see her 20th birthday?

### Afghanistan

To begin to understand how alien Kabul is, go to Tom's website at [www.thomasstanworth.com](http://www.thomasstanworth.com)

and look at his documentary work, especially the series from which this is taken, Russians and Royals, shot in Afghanistan between 2008 and 2010. No: 'understand' is the wrong word. 'See' would be more accurate.

And when you have seen, shake your head in disbelief. Burned-out cars and buses litter the landscape. A swimming

pool built for the Russian occupying army is empty, filthy, but it remains a place where people hang out.

This is the picture that the photographer chose as the lead for the exhibition – a unique combination of hope and despair. Hope, in that every child is a hope for the future. Despair, for the world they come into. Tom documents this sympathetically yet

without pity. 'This is not the way it should be,' he clearly says, 'but this is the way it is.'

We may not always be able to understand the people he photographs, yet we can relate to them. He photographs them lovingly and simply, typically with his Leicas, as if they were his own children, his own relatives.

This, perhaps, is the main thing to take away from this extraordinary photograph: that no matter how bizarre the surroundings, you have to care about the people they frame.

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